

PILE CARPET with archaic pattern; made in Armenia or the Caucasus (pp. 2, 2

VICTORIA & ALBERT MUSEUM

*Department of Textiles*

GUIDE TO THE  
COLLECTION  
OF  
CARPETS

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## PREFACE TO THE THIRD EDITION

THE first edition of this Guide, published in 1915, and the second edition of 1920, were prepared under the direction of Mr. A. F. Kendrick, then Keeper of the Department of Textiles. In the present edition, which has been revised by Mr. C. E. C. Tattersall of the same Department, no change has been made in the scope or plan. Descriptions have been added of the more important carpets recently acquired by the Museum; and to allow these to be adequately illustrated, the number of plates has been increased and a few of lesser importance have been omitted as well as those dealing with technical matters. The latter can now be spared as the subject is fully treated in the Museum publication, "Notes on Carpet-Knotting and Weaving." A few other small changes have seemed desirable as a result of recent researches. Thanks must again be given to Mr. A. R. Guest, Sir Henry Trueman Wood, Mr. James Cunningham and others whose help was acknowledged in the Prefatory Note to the first edition.

ERIC MACLAGAN.

*May, 1931.*



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## INTRODUCTION

THE advantage of a covering to spread over the ground for sleeping upon, or for other purposes, must have become apparent with the very earliest glimmerings of the instinct which has led men onwards from the cave, with its damp earthen floor, to the modern house, and all those equipments which have contributed to the ease of the domestic life of to-day. It may be assumed that the first step was to strew rushes or foliage on the ground, or to spread upon it the skins of beasts.

To trace the successive stages from these primitive beginnings to the earliest knotted pile carpets of which examples exist to-day is not within the scope of this guide, and were it attempted much would have to be set down as mere conjecture. The questions where the earliest pile carpets were made, and at what period, have been variously answered. Sir George Birdwood assigns to them an antiquity immeasurably behind the earliest specimens now known to exist, and he even conjectures that carpets may have been made in the lands watered by the Nile, the Tigris, and the Euphrates, as early as 5,000 years before Christ.\*

All is nebulous at this early time, and we may pass from the problem with the surmise that the art of carpet-weaving had its beginnings at some remote time in South West Asia, between the Ganges, on the one hand, and the Mediterranean, on the other. The earliest specimens of carpet-knotting now known to exist may be taken as marking a point behind which it is not necessary for us to pursue our inquiries in detail.

Those who find pleasure in discerning in the arts the expression of an inborn craving to render in some simple fashion the objects of daily life pleasant to the eye, will derive much satisfaction from the study of carpets. Elaborate tools and intricate mechanical contrivances have done nothing to raise the standard of the carpet-weaver's work, and they have had no share in the production of his greatest triumphs. Even the nomad, whose wandering life has imposed a severe limitation upon the exercise of the handicrafts, has made carpets of great beauty.

\* "Oriental Carpets" (Vienna, 1892).



The earliest pile-carpet we know of, if we leave out of account some small fragments recently found in Chinese Turkestan by Sir Marc Aurel Stein, are three specimens preserved in the Mosque of Ala-ed-Dîn at Konieh (Iconium) in Asia Minor (*see* p. 22). They are archaic in design, and it seems probable that they were made in the early part of the 13th century—the date of the completion of the mosque. The historical importance of these carpets is considerable, but they stand almost alone, and we must look at mediaeval paintings if we wish to gain a comprehensive idea of what early pile-carpet were like.

Carpets are represented in European pictures as early as the 14th century. The colours of these early carpets are always bright, and the designs are of a formal and geometric style with a fondness for interlaced ornament. There is an interesting illustration in the National Gallery, in a painting representing the Betrothal of the Virgin, by the Sienese artist Niccolò di Buonaccorso. The pattern shows birds in square compartments alternately in yellow on a red ground and in red on a yellow ground. It is not often possible in early instances to discern whether the carpets were of the pile or tapestry kind, although in this case the distribution of the colours suggests that it belongs to the latter class. From the 15th century onwards numerous representations of pile carpets occur in pictures of the Italian, Spanish, German, Netherlandish, and French schools, and many are seen to be similar to carpets which have come down to our own times. Oriental illuminated MSS., some dated as early as the 14th century, also give useful help in the matter of classification.

When we turn to the Museum collection, it is not easy to say which is the earliest carpet it contains. Some have pointed to the carpet with dragons of Chinese form (No. 170, *see* p. 29), but although this example undoubtedly illustrates a primitive type of carpet ornamentation, it can only be regarded as representing a late survival of earlier forms.

It seems, on the whole, probable that the oldest carpets in the Museum are Persian, and it is doubtful whether any can be reasonably conjectured to be of an earlier date than the 16th century.\* The magnificent carpet from the mosque at

\* All the carpets known, to which an earlier origin than the 15th century may reasonably be assigned, can be counted on the fingers.

Ardabil (No. 1, *see* p. 9) bears a date of the Muhammadan Hegira corresponding to the year 1540 of the Christian era. Earlier carpets with their primitive ornamentation may offer more fascinating and attractive problems to the student of art history, and views as to relative excellence must vary according to individual taste, but it is incontestable that the greatest accomplishment in finish and elaboration of design, and the highest technical skill, are shown in carpets of this period. The Museum collections include other carpets of the 16th century, not only from Persia, but also from Asia Minor and Spain. The successive stages in carpet-weaving from that time onwards to the latter half of the 19th century may be followed in the collection.

It has already been stated that there are different methods of carpet-weaving. Smooth-faced or tapestry carpets (*gilim*) are probably earlier in origin than pile-carpets, since the process of their manufacture is simpler. They are made on a loom by processes analogous to that employed in weaving tapestry wall-hangings, although the operation is less complicated in the case of carpets on account of the far greater simplicity of the patterns. A number of "warp" threads are stretched parallel on a frame or "loom," and the "weft" threads varied in colour so as to form the pattern are woven in and out, over and under the warps, at right angles, and pressed together so as to conceal them. When the carpet is finished the warp threads are not seen at all, except when the ends form a fringe, but their presence is indicated by a series of parallel ribs or ridges in the texture. A process somewhat analogous, but more intricate, is followed in making "Sumaq" carpets (*see* p. 32).

The method of making a pile carpet is more laborious. The warp threads are strained as before, and on these rows of knots are tied by hand and the ends cut down close to the knot so as to produce an even pile surface. After each row of knots is completed, weft threads are run through the warps so as to hold the knots in position; but these weft threads are hidden underneath the pile. In some carpets the weft thread is only passed through once on each occasion, in others twice or three times. The weft threads are also manipulated to form the narrow selvedges at the sides and ends of the carpet. A large comb, in shape resembling a

small shovel with a handle, is from time to time inserted in the warp threads to beat down the weft.

As in tapestry-weaving, the loom may be either upright or horizontal. It is generally upright, but the horizontal loom is used for outdoor weaving by some of the nomad tribes.

In principle there are three kinds of knots used in making carpets, two of which require two warp threads for a single knot. The simpler is sometimes called the "Turkish" or "Gördes" knot; the length to form the knot is laid over the two warps, the ends being passed behind and then brought through between them. In the "Persian" or "Sinna" knot one end remains outside the two warps, the thread passing under the first warp, and over and under the second, before reappearing between them. The latter generally produces a closer pile than the former. It is, as the name implies, more usually found in carpets made in Persia, and is exemplified in the "Ardabil" carpet and other fine specimens of carpet-weaving in the Museum. The Gördes knot is often, though not always, used for Turkish carpets, and is commonly employed in the pile carpets of the Caucasus and in English hand-knotted carpets. The third knot, which is tied on a single warp only, is used in nearly all Spanish carpets and is found also in the mediaeval wall-hangings at Quedlinburg.

The material used in carpet-knotting is principally wool. This may be of the sheep, or of the goat. Camel hair and mohair (the silky hair of the Angora goat) are also used. The former is mostly undyed. The wool from more than one kind of animal may often be found mixed in a single carpet. Sometimes, in cases where richness of effect is principally sought after, silk is used instead of wool, and even gold and silver threads are occasionally employed to give prominence to some detail of the pattern, or in some cases to form the whole of the background. The metal threads are invariably woven in rather than knotted to produce a pile. The warp-threads are of cotton, wool, or in some of the finest carpets of silk, even where the knots are wool. The "Ardabil" carpet is an example of a silk warp, and the very fine Persian carpet No. 2 (p. 11) is another. The warp of the Turkish carpet 122 is also of silk.

The closeness of the warp-threads and the number of knots on a given length determine the fineness of texture in

a carpet. There is a very considerable difference between the finest and the coarsest carpets. The "Ardabil" carpet has about 340 knots to the square inch, making a total number of about 30 million for the whole carpet. In contrast to this a coarse modern carpet may have as few as 15 or 16 knots to the square inch, while in rare instances more than 1,000 knots may be counted in the same space. The number of knots to the square inch in Oriental carpets made to-day for the Western market usually varies from about 15 to 60, but specially fine Persian carpets may have as many as 300.

In some localities the weavers are all women; in others, men and boys alone are employed.

The simpler designs, frequently modifications of traditional patterns, are often due to the fancy of the weavers themselves, but when more complicated and important undertakings are set in hand the patterns are supplied by others. Designs are mostly drawn out on paper ruled in small squares and coloured, each square representing a single knot. They are frequently mounted on cardboard or calico and cut into strips for the convenience of the weaver. Specimen pieces of the more elaborate repeating designs—including central design, borders, corners, etc.—are sometimes specially woven for use as patterns. The weavers in some districts do not work direct from the pattern, but follow the instructions of a supervisor, who sits among them and calls out the colours of the knots as they are indicated on the pattern.

The beautiful harmony of colour presented by an old Oriental carpet is produced, as a rule, with quite a limited number of tints. A conspicuous feature of many Eastern carpets is the irregularity of the tone, where one colour is used to any considerable extent, as in the ground. The native dyes vary much in tone, and when the supply of a particular shade is used up before the carpet is finished, more wool is dyed, or the nearest available shade is taken, and this may be more fugitive than the first, so that the contrast becomes accentuated by fading.

It should be remembered that in the East a carpet is not necessarily intended for placing on the floor. It may be used as a hanging, portière, or cover, and specimens of carpet-weaving have often been made of a shape and style which preclude their use as floor coverings, and show that

they were made for door-hangings, tent-borders, saddle-clothes, saddle-bags, or even for wrapping round pillars.

The shape or pattern of a carpet sometimes denotes the use for which it is intended. A Persian reception room should contain not less than four carpets. The principal (*khâli*) is placed in the middle; along either side of this is a narrow strip (*kanâra*) for the servants to walk on, and across the end farthest from the door is a wider strip (*sar-andâz*) on which the host and principal guests sit. A pair of *kanâra* (Nos. 111 and 112) intended for a large room are hung over the wall-cases in the Central Court. Many small carpets show a niche in the middle. These are prayer-carpets, so important an item in the baggage of the Moslem traveller. Most of the knotted prayer-carpets we meet with are from Asia Minor. The Persian often uses a small prayer-carpet of embroidered velvet, silk or cotton. Carpets from Central Asia seldom have the prayer-niche; those from China and Spain never.

In the West, carpets represented in paintings of the 14th and 15th centuries are for the most part on the floor, but the scene is usually in a church or sacred place. There is a rug by the bedside in Jan van Eyck's group of Arnolfini and his wife (A.D. 1434) in the National Gallery. The Venetian Carpaccio later in the same century hangs them from windows and balconies, and places them in any position where their decorative qualities can be best appreciated, and this is no doubt the way the Venetians used their rugs in his time. The portrait-groups in the 16th century, and the *genre* school of Dutch painting in the 17th, show us that Oriental carpets were then largely used as table-coverings. We read in these times of foot-carpets, table-carpets, cupboard-carpets, and window-carpets.\*

In spite of the injury done to the craft of carpet-knotting by the use of inferior dyes and the introduction of modern commercial methods, the result sometimes produced to-day by the carpet weaver of Persia and Asia Minor is surprisingly good.

The East is still first in the hand-woven carpet industry, and so long as the weavers of Persia and Asia Minor are content to expend so much traditional skill and patient labour for a small wage, it may be confidently hoped that

\* E. Law, "History of Hampton Court Palace in Tudor Times," p. 69.

this industry will not be extinguished by the competition of the more mechanical products of the power loom.

It is not possible to exhibit the whole of the extensive collection of carpets belonging to the Museum. Those not on view in the galleries have been placed in store, and students or visitors desiring to see special examples will be given facilities on application at the students' room of the Department of Textiles adjoining room 123 on the first floor. The desirability of placing the finest carpets, of whatever nationality they may be, in positions where they can best be seen, and the necessity of using all available space to the greatest advantage, have rendered a strictly classified arrangement of the carpets in the galleries impracticable. The catalogue numbers of all carpets mentioned in the guide are given in large figures on the labels, so that reference will not be difficult.

## I. PERSIA

PERSIA has been called the cradle of the carpet industry. We cannot say that carpets were made in that country earlier than elsewhere, and it is by no means proved that the oldest carpets now existing are of Persian origin, yet there is much to excuse such a statement. For freedom and beauty of design, for splendour and harmony of colour, and for excellence of craftsmanship, the carpets of Persia are unsurpassed, and this holds true for the last five centuries at least.

It is not altogether an easy matter to explain clearly the difference between a Persian carpet and another. The limits of the country have been often modified in the course of history, and many different races have been, and still are, included in the dominions of the Shahs of Persia. Almost every province has its carpet-producing population. From Kirman, Khorasan, and the outlying districts in the East, to Kurdistan, Luristan, and the other provinces bordering on the Turkish dominions in the West, carpets have long been made in great numbers by a numerous sedentary or nomad population.

Broadly speaking, the Persian prefers a floral to a formal design, and a curved to a geometrical treatment. The technique of carpet weaving imposes a certain angularity upon all the designs reproduced, since each knot must be inserted at right angles to the warp, and occupies a space roughly in the form of an oblong. Remarkable skill is shown by the Persian craftsman in adapting this stubborn technique to reproduce the bold curves and floral designs which he favours.

A conspicuous feature in the design of Persian carpets is the prevalence of Chinese motives. The influence of Chinese art appears in Persia as early as the 13th century, when the Mongols overran a great part of Asia, including China and Persia. Perhaps the time when this influence is most felt is during the reigns of the earlier Safidian Shahs (*see* p. 10), when the art of China was much admired in Persia.

There is a beautiful Persian carpet in the Museum of the Gobelins in Paris, dating from the 16th century, and

having in the border an inscription, the latter part of which has been translated as follows:

To Chinese art its beauty is an object of envy,  
For tulips and blossoms are here in a hundred colours united.  
The turtle-doves and the nightingales sit on twigs and branches so drunk  
And can scarcely move onward or fly.  
Here in the fresh garden blooms an ever lovely spring  
Unhurt by autumn gales or winter storms.\*

This is only one of many carpets in which Chinese forms appear. Its special interest lies in the fact that the declared aim of the artist here was to rival the art of the Far East. Chinese dragons and cloud-bands are among the most familiar motives in Persian carpets, and the craftsmen who produced them must as a rule have been quite unconscious of their origin.

The great carpet from the Mosque at Ardabil (No. 1, W. Central Court, Plate I)—one of the most celebrated of all carpets—is a typical example of Persian workmanship at its highest level of achievement. The deep blue ground is covered with an intricate maze of floral stems, many of which take a spiral form. Upon this ground is placed a large circular medallion of lobed outline, from which radiate 16 panels of double-ogee form. The medallion is yellow, and the others are yellow, green, or red; all are filled with intricate arabesques, cloud-bands and floral stems in colours. To both right and left a lamp is represented as hanging by four cords or chains. Each corner of the carpet is filled with a quarter section of the central device.

The border contains a row of panels, alternately elongated and rounded, in red, green, and yellow, with ornament similar in character to that in the central panels. The background is a deep purplish colour, and is covered with floral stems. The border is edged by narrow bands, two inside and one outside, the last filled with arabesques and the others with floral stems and cloud-bands.

At one end, and just within the limits of the central field, is a cartouche containing an inscription. The first part is the beginning of an ode by Hâfiz, the celebrated Persian poet (d. 1389); to this is added the name of the weaver and the date. It has been translated as follows:

"I have no refuge in the world other than thy threshold.  
There is no place of protection for my head other than this  
\* "Oriental Carpets" (Vienna, 1892), P. LXXIV.



door. The work of the slave of the threshold, Maqsûd of Kashân, in the year 946."

The year 946 of the Muhammadan Hegira corresponds to A.D. 1540.

This is one of the earliest dates recorded upon any carpet, and although there are many older carpets, it is valuable as indicating the great perfection of Persian carpet design before the middle of the 16th century. The chronology of Oriental art is notoriously a difficult problem, and carpets are no exception. Apart, therefore, from its high rank as a work of art, the "Ardabil" carpet is of considerable historical importance. It is of unusually large size, measuring 34 ft. 6 in. by 17 ft. 6 in. The pattern is entirely in coloured wools, knotted by hand upon silk warps. The texture is somewhat close—there are about 340 knots to the square inch, making a total of about 30 million knots for the whole carpet.

Ardabil, now only a provincial town, lies in the province of Azerbaijan, in the north-west of Persia, a little to the west of the Caspian Sea. It was, at the time the carpet was made, much renowned as a place of sanctity and a resort of pilgrims. At the beginning of the century, Shah Ismail I had consolidated the empire of Persia for the first time since the fall of the Sassanian dynasty early in the 7th century. He was the first ruler of the Sefavi or Safidian dynasty, so named from his ancestor Sheikh Safi-ed-Dîn (d. 1334) whose reputation for sanctity attracted multitudes to his tomb at Ardabil. Shah Ismail (d. 1524) was himself buried in the mosque of Sheikh Safi,\* and the veneration in which his tomb was held gave further sanctity to the place. The carpet was made in the reign of his son Tahmasp (d. 1576). It is not improbable that the carpet was seen, shortly after it was made, by an Englishman, Antony Jenkinson, who visited Tahmasp at Ardabil in 1562, bearing a letter from Queen Elizabeth. Though not the residence of the Court, Ardabil remained the religious and national capital of Persia during the 16th and 17th centuries, and the group of buildings forming the mosque of Sheikh Safi, whence this carpet comes, was not finished until the latter century. An English traveller in Persia, William

\* An excellent description of this mosque, with coloured and other illustrations, will be found in F. Sarre, "Denkmäler Persischer Baukunst."

Richard Holmes, saw this carpet in the Mosque at Ardabil in the year 1843. He writes as follows:\* "On the floor were the faded remains of what was once a very splendid carpet, the manufacture of which very much surpassed that of the present day. At one extremity was woven the date of its make, some three hundred years ago."

The carpet was removed thence shortly before its purchase for the Victoria and Albert Museum in 1893.† Its condition at the time may be surmised from Holmes's description of half a century earlier, although Holmes's language may have been somewhat more picturesque than the occasion demanded. At the same time another carpet of similar design was removed, and parts used for the repair of the carpet now in this Museum.

Another celebrated Persian carpet (No. 2, W. Central Court, Plate II) vies with the Ardabil carpet in beauty of design and technical achievement.

This carpet has been thought to be earlier in date than the Ardabil carpet. One writer ascribes it to the middle of the 15th century,‡ while another conjectures that it was one of the earliest carpets of the revival which began with the Safidian dynasty, § and describes it as the most splendid and characteristic specimen of its class. It seems probable that it was made some time in the earlier half of the 16th century. The combination of Chinese with Persian motives, conspicuous in Persian art at more than one epoch, is very evident in the design of this carpet.

The ground is a peculiar red, inclining to carmine, which forms a striking and beautiful colour scheme with the unusually deep blue of the large and small medallions disposed in diagonals upon it. The medallions contain arabesques, palmettes, and floral stems, the smaller ones having also pairs of ducks and cloud-bands. The red ground is covered with trees bearing flowers and fruit, representing a park or stretch of country with lions and leopards (some preying on oxen and deer), gazelles, hawks swooping upon

\* W. R. Holmes, "Sketches on the Shores of the Caspian" (1845).

† Part of the sum for the purchase of this carpet was contributed by the following gentlemen: Sir A. W. Franks, K.C.B., E. Steinkopff, William Morris, J. E. Taylor, and others.

‡ F. R. Martin, "Oriental Carpets," p. 33.

§ W. von Bode, "Vorderasiatische Knüpfteppiche," p. 43.

herons, and other birds. In the middle is a small tank or pond containing fish, with a large vase on either side supported by lions and Chinese dragons. Part of this central device is repeated at each end of the carpet. The broad border has a kind of double cresting in blue and red, with ornamentation resembling that in the middle. The knotting of this carpet is very close, amounting to about 470 knots to the square inch.

The two carpets above described are among the most remarkable Persian carpets in existence. It will not be necessary to describe in such detail other specimens in the Museum.

A well-known class of Persian carpets are known as "animal" or "hunting" carpets. The idea is taken from the traditional manner of hunting wild animals in Persia. Armies of beaters disposed around a wide area gradually drive all the animals into a confined space, where those engaged in the sport, mounted on horseback and assisted by cheetahs, slay them promiscuously. A superb example of a "hunting" carpet, woven in silk, forms part of the Austrian Imperial collections.\* Those in the Museum must be classed rather as "animal" than "hunting" carpets, as none of them show the huntsmen. Besides the second of the two examples described above, there are several others in the Museum collection.

One example (No. 3, W. Central Court, Plate III), has numerous animals, both in the middle and in the borders. The winged figures, or genii, in the spandrels are a noticeable feature of this carpet. These figures have little or nothing to do with the western "angel." They are not infrequently represented in Persian art of the time of Shah Abbas the Great (1586-1628), and were probably derived in the first instance from China. They are represented on the celebrated silk carpet in the Imperial collections of Austria, and on a splendid carpet in the Poldi-Pezzoli Museum at Milan, as well as on other specimens.

An earlier carpet (No. 4, W. Central Court, Plate IV), made in Persia in the 16th century, illustrates a remarkable variety of animal life. Among the flowers, palmettes, and cloud bands are to be seen lions, tigers, cheetahs, wolves, oxen, deer, and antelopes, besides the Chinese mythical

\* See "Oriental Carpets" (Vienna, 1892), Pl. XCI, XCII.

"unicorn" (*ch'ilin*), wrapped in flames, and the dragon. It will also be noticed that some of the palmettes enclose masks of lions. The carpet was at one time larger than at present. It has a fine broad border of arabesques and palmettes.

Portion of another carpet (No. 5, W. Court) of somewhat similar design, now retains nothing of the border except the narrow inner stripe at top and bottom.

Another type of pattern, in which animal and bird life is entirely absent, has given rise in Germany to the name of "vase-carpets"—a useful, if somewhat clumsy, term which is explained by the frequent introduction of vases into the design. These vases generally hold flowers. A fine example in the Museum (No. 7, W. Central Court), was once in the possession of William Morris, who had it hung on the wall of his dining-room.

The ground is spaced out by narrow stems forming large ogee-shaped compartments, in which are seen palmettes, many kinds of flowering plants, and vases. The design, as is generally the case in this type, has no central device with a balanced arrangement on either side, but is arranged to be viewed from one end.

A smaller example (No. 8, W. Central Court, Plate V), has a very similar pattern, but the border, instead of being floral, consists of interlaced arabesques.

A finely-knotted, but incomplete carpet (No. 6, W. Court, Plate VI), is a good example of a somewhat different type of "vase-carpet" having large conventional palmettes and blossoms instead of more naturalistic floral forms.

Three fine fragments of carpets of this type are also in the collection. One (No. 9, W. Court) has a red ground, and the pattern is on an unusually large scale. A portion of the wide border still remaining shows it to have been filled with a bold interlaced pattern of arabesques on a dark blue ground. The second (No. 10, W. Court), shows by the scale of the pattern that it must have been a large carpet. The space is broken up by long dentated leaves into lozenges of different colours—blue, green, red, white, and yellow. It has no border remaining. The last (No. 11, W. Court) is on a blue ground, which is divided up by arabesques. There is no direct imitation of Chinese forms, such as dragons, clouds, etc., in these "vase-carpets," but

the influence of China is generally apparent in the treatment of the flowering plants.

In a large carpet of very good colour (No. 12, W. Court, Plate VII), the vases have almost disappeared, occurring only once in a complete form and twice incomplete. The dominating feature of the design in this carpet is a series of large lobed and pointed compartments of varied colours in a regular disposition. The palmettes and floral stems which cover the deep red ground of the carpet spread also over these compartments. The narrow border contains rosettes, palmettes, and long leaves on a deep blue ground. The carpet was probably made in the 17th century.

A fine carpet, and one of the earliest in style in the Museum (No. 13, Staircase 113), has a large polygonal panel in the middle, extending at each side almost to the border, and flanked with small shaped panels to the right and left. The panels are all filled with flowers on grounds of several colours. The main part of the carpet is red, and is covered with slender spiral scrolls, recalling Persian miniatures in their delicacy of design. The broad yellow border has an interlaced arabesque pattern. Carpets of this kind were almost certainly made in the North-West of Persia and are usually attributed to the first half of the 16th century.

One of the finest in texture and best-preserved of all the carpets in the Museum passed into its possession with the Salting Collection (No. 649, Room 127, Plate VIII). It is a small carpet, woven in wool, gold and silver on silk warps. The dark blue ground is closely covered with palmettes and floral stems. Some of the former have in the middle the mask of a lion; parroquets and other birds rest on the stems. In each corner there are two Chinese dragons and a tiger, and Chinese cloud-bands are interspersed amid the foliage. The lobed circular compartment in the middle is filled with interlacing arabesques and floral stems on a red ground.

The border contains a continuous row of shaped oblong compartments alternating with others of lobed circular form, all in dark red traceried with delicate stems in a lighter shade. The oblong compartments further contain inscriptions in large Arabic characters in silver thread,

forming part of an ode by the Persian poet Hâfiz. It has been translated as follows:—

Call for wine and scatter roses: what dost thou seek from Time?—thus spake the rose at dawn. O nightingale, what sayest thou?

Take the cushion to the garden, that thou mayest hold the lip and kiss the cheek of the beloved and the cup-bearer, and drink wine and smell the rose.

Proudly move thy graceful form and to the garden go, that the cypress may learn from thy stature how to win hearts.

To-day while thy market is full of the tumult of buyers, gain and put by a store out of the capital of goodness.

Every bird brings a melody to the garden of the King,—the nightingale, songs of love, and Hâfiz, prayers for blessing.

Hâfiz: "Divan" (ed. H. Brockhaus, Vol. III., pp. 175-6).

The rest of the border is an apple-green colour with stems in black heightened with details in red.

Though strongly Persian in character, and hitherto attributed to Persia, it has become very doubtful whether carpets of this kind were actually woven there. A mass of evidence makes it likely that they were made in the neighbourhood of Constantinople not earlier than the 18th century. The fact that this example, like most of its kind, came to light in Turkey affords some confirmation of this view.

About the end of the 16th century appears a new type of carpet, the characteristics of which are the use of silver and gold thread for the ground, or for details of the pattern, and of silk instead of wool for the knots. The best carpets of this kind are very rich in their scheme of colour, forming works of art which rival in effect the finest Persian brocades and velvets. It was at one time supposed that these carpets had been made by Persian workmen in Poland, but now it seems well established that they were made in Persia, most probably in a royal factory. A number of them found their way to the courts of Europe, and it is supposed that such carpets were largely intended to serve as rich gifts from the Shah to persons of distinction in Europe. Two remarkably fine examples are preserved in the Treasury of St. Mark's at Venice; one of these is believed to be the carpet recorded to have been sent by Shah Abbas, in 1603, as a gift to the Doge of Venice. An example with men hunting wild animals is in the Royal Palace at Stockholm. The celebrated "Coronation carpet" in the Royal Castle

of Rosenborg at Copenhagen, presented by the Shah of Persia in 1639, is of this kind. The pattern of this carpet is entirely floral, on a gold ground.

Specimens may also be found in private collections. Two examples, one of which is exceptionally fine in quality, were exhibited with the collection of tapestries, carpets, etc., lent by the Earl of Dalkeith (now Duke of Buccleuch) to this Museum in 1914. The best example belonging to the Museum forms part of the Salting Collection (No. 678, Room 127, Plate IX). It has a pattern of palmettes, arabesques, and floral stems on a metal thread ground, partly gold and partly silver. The border contains interlacing arabesques, which enclose rosettes and palmettes on a pale blue ground. Compared with a fine woollen carpet of the same age and country, there is a blending of colouring in this carpet which renders the pattern much less clearly defined. The colours throughout, with the exception of the blues, are certainly faded, but the scheme of colour of these silk carpets is invariably softer and more delicate than that of the contemporary woollen carpets, and renders them easily distinguishable.

Another silk carpet of this class in the Museum collection is still less distinct in pattern (No. 16, W. Court). It has been roughly used at some time, and is considerably worn. The carpet lacks the threads of silver or gold which are almost invariably found in some part of these carpets, but the pattern is of the usual kind. Interlacing arabesques and floral stems in colours cover the salmon-pink ground of the carpet. The border has palmettes and arabesques on a green ground of delicate shade. A third example (No. 17, W. Court) is only preserved in part, as it has been cut to a circular shape. The pattern resembles that of the carpet just mentioned, but the ground is of gold and silver thread, which is now much worn. The portions of the two side borders still remaining show this to have been a small rug of oblong form. The specimen in the Salting Collection is probably the earliest of the three, and may be dated at the end of the 16th or the beginning of the 17th century. Both the other specimens were probably made not later than the middle of the 17th century, when the manufacture of these sumptuous works of art appears to have ceased. An attempt was made in the 19th century to revive their manufacture,

and examples are occasionally seen in silk with patterns evidently inspired by earlier work, but the manufacture is costly, and the results have not been very considerable. Two examples, recently acquired by gift, illustrate the best work of this revival. The donors are Miss Tanner and Mr. F. L. Lucas. The former (No. 19, W. Court, Plate X) shows a traditional pattern made up of flowers, palmettes, and arabesques on a white ground, with a pale green border of similar character. The other (No. 20, W. Court) has also a white ground, with a continuous pattern of flowers. The blue border is filled with palmettes, rosettes, and leaves. Both are finely knotted in silk on silk warps.

The use of metal thread is not exclusively restricted to these silk carpets. A very fine woollen carpet in the Museum (No. 21, W. Court), of Persian workmanship, made in the 16th century, has silver thread woven into some parts of the design. The centre ground is red and the border green, both in rich deep tones, which form an admirable combination with the tarnished silver thread. This carpet is unfortunately incomplete. A complete example, of similar character, is in the possession of the Duke of Buccleuch.

Another carpet with a woollen pile and gold and silver thread (No. 24, W. Court, Plate XI) was given in 1919 by Mr. C. T. Garland. This is in both technique and design of the very finest quality, but unfortunately is incomplete. It is of the "hunting" type, with winged figures in the spandrels, and closely corresponds in style and technique (excepting in the introduction of metal thread) with the Ardabil carpet (No. 1, Plate I).

A striking illustration of the tendency towards greater rigidity of treatment which design underwent during the 17th century, is afforded by a fragment of a carpet in the Museum (No. 22, W. Central Court, Plate XII); the design is floral, but each plant is treated in a severely-conventional manner, and placed in a separate lozenge-shaped compartment, the whole surface being thus divided by long straight leaves with tiny white rosettes at the angles. It was probably not woven before the 18th century.

During the 17th century carpets of Persian design were made in India by Persian workmen. The motives usually are such as were employed in the 16th century, but the tendency is for the arrangement either to become scattered



and comparatively meaningless, or else to stiffen into the opposite extreme of rigid formality. It is not easy at this period to distinguish between the carpets made in India and in Persia, and the classifications which have been attempted are partly conjectural.

Another class of carpets, in which the peculiar floral treatment has led to the belief that they also are of Indian manufacture, is represented in the Museum by a small specimen of very fine texture in the Salting Collection (No. 664, Room 126, Plate XIII). The pattern consists of flowering plants, each in a separate compartment formed by fronds, on a deep red ground. The warp is of silk, and the knots of very fine wool. A fragment of this carpet in the Industrial Museum at Düsseldorf shows a wide border of flowers.

A celebrated carpet of exceptionally large size, with a floral pattern on a correspondingly large scale, made for the great Pavilion of the Palace of the Forty Columns at Isphahan, has also been ascribed to India. The Museum possesses three fragments of this carpet, and a drawing which shows the pattern of the whole (No. 23, W. Central Court). The greater part of this carpet was still *in situ*, though in a dilapidated state, in the year 1887, when it was seen by Sir Cecil Smith. Since that date it appears to have been altogether dismembered and the fragments dispersed. Pieces have appeared in the market at Constantinople from time to time.

It is recorded that from early times a favourite subject for the Persian carpet-weavers was a map-like representation of a garden, and a few examples, dating from the 16th century and onwards, exist, one of the best known being a large carpet in the possession of the Hon. H. Maclaren. The Museum has not yet been able to secure an early example of this interesting type but one, dating from the 18th century, that very closely follows the old tradition, will be found in the W. Central Court (No. 97, Plate XIV).

A later development of the pattern is seen in a carpet (No. 98, Plate XV), woven by the Bakhtiyari tribe of Central Persia, specimens of whose work are not common in the Western market.

Another finely-woven carpet (No. 99, Plate XVI) from a district rather more to the north-west, and belonging to

that well-defined class usually called Farahan, has a tree-pattern on a dark indigo ground and an inscribed date equivalent to 1813.

The influence of European taste may be traced in the later art of Persia. A carpet illustrating this in a marked degree (No. 100, Room 125) has an inscription recording that it was made at Kirman. The date is not recorded, but it is probably not more than a century old. The design covering the middle consists of rows of vases of flowers represented in a side-view, and birds, on a white ground. The border is filled with roses and other flowers, and birds, in colours on a black ground. The effect of relief attempted in the representation of the flowers is unusual in earlier Persian art, and is borrowed from Europe.

Another carpet (No. 101, N.W. Staircase) of about the same age follows a traditional Persian style, associated with the town of Joshagan in Middle Persia. The pattern consists of large palmettes and floral medallions on a dark blue ground.

A carpet (No. 102, Room 123) continues, in a greatly modified form, the tradition of the old hunting carpets of Persia. The central floral medallion has become a lozenge. Beyond this, four animals—two lions and two deer(?)—are symmetrically disposed to right and left on a patterned ground. This carpet, which comes from the province of Khorasan, may perhaps have been made before the end of the 18th century. A type of carpet produced in Persia about a century ago, and also made in Khorasan though usually described as Herat, shows a close floral pattern, almost invariably on a dark blue ground, and a red border with palmettes or flowers. Examples in the Museum are Nos. 104 and 105 (W. Central Court) and 106 (N.W. Staircase).

Much attention has been given during the last century to the maintenance of the industry in Persia in a manner worthy of its earlier tradition. A small collection of carpets was given by the Shah in 1876. These had been recently made in his dominions, and they show that a high standard of craftsmanship was still possible. One of the specimens, a small rug (No. 110, Room 125), made in Kurdistan, has a large black shaped panel in the middle, with a close pattern of flowers. Elsewhere the ground is white, and is diapered

with conventional plant forms. The border is again black, with a pattern of angular stems in colours. Besides those given by the Shah, the Museum possesses other good specimens of Persian carpet-weaving in the 19th century.

Carpet-making is still one of the chief industries of Persia. It is said that the well-to-do Persian generally prefers European floor-coverings for his own use, but the old artistic instinct has not yet died out among the workers, who in some cases weave their own designs for the market. The industry is, however, largely under European control, the designs being supplied and the carpets made to order. Kurdistan is said to produce the carpets of best quality, but the greater number of those made for the Western market are woven in the central province of Irak. As a rule the knotting is closer than that of modern Turkish carpets, and carpets are occasionally so fine that nearly 300 knots may be counted to the square inch. The sedentary weavers set up their vertical looms in the rooms or courtyards of their houses. The nomads generally use horizontal looms, but not always. The weavers are chiefly women and girls, but in some districts men and boys weave.

## II. TURKEY

IT is essential, in attempting a classification of carpets, to remember how mixed is the population of the carpet-producing lands of the nearer East. Numerous racial fragments, survivors of invaders and immigrants, still occupy parts of Asia Minor, and when these belong to carpet-weaving tribes, their origin is seen in the patterns they favour. It is not within the province of this guide to trace the history and migrations of Turk and Tartar, and it is sufficient for the present purpose to define the territorial limits within which the carpets here classed together are believed to have been made. The making of carpets seems at no time to have flourished to any considerable extent in European Turkey, and it cannot be definitely stated that any in the Museum were made there. Just across the Dardanelles we approach the districts where the carpet industry has continuously flourished for many centuries. Starting from the Mediterranean coast, and reaching as far as Mesopotamia, we include Anatolia on the West, and Armenia on the North-East, where we touch the borders of Russia. The "Caucasian" carpets of the district where the Turkish, Persian, and Russian boundaries meet, are described in a separate chapter. Below this region the Kurdish tribes live partly in Turkish territory and partly in Persian, frequently wandering from one to the other. Racially these tribes are related rather to the Persians than the Turks, and this bias shows itself in their carpets, which must be classed rather with the Persian than the Turkish. The Southern boundary reaches to the Syrian desert.

The carpet industry has been by no means equally spread over this wide area. Its principal seat has long been the high lands of Anatolia, not far from the Mediterranean coast. The pasturage for sheep and goats is excellent, and good wool is grown. The neighbourhood of Ushak, Koula, and Gordes has produced, and continues to produce, a large proportion of the "Turkish" or "Asia Minor" carpets admired and used in the West. Smyrna, on the coast, became the headquarters of the trade. European agents resided there, and from thence were exported the carpets intended for Italy, Spain, Germany, the Netherlands,

England, and elsewhere. Venice took a leading part in the traffic. Besides supplying the home demand, Venetian merchants helped to meet the needs of other parts of Europe. Cardinal Wolsey sought to obtain carpets for Hampton Court through the intervention of the Venetian ambassador, and it seems that he procured a very considerable number. The ambassador, Giustiniani, was anxious to oblige him for political considerations, and in 1521 there is an entry of 60 carpets received from Venice.\* They all appear to have been worn out or removed from Hampton Court long ago, but what they were like can be judged from contemporary pictures, and even from specimens in the Museum collection.

The pictures of the Venetian painters, especially those of Carpaccio, show many varieties of carpets imported from Asia Minor. They are also represented to a smaller extent in paintings of the other schools of Italy. The portraits by Holbein and the works of the early Flemish painters, particularly the Van Eycks, Memling, and Gerard David, show that fine specimens of these early carpets also found their way to other lands.

The oldest carpets from Asia Minor in the Museum collection cannot be dated further back than the 16th century, and as most of the carpets of earlier times have perished, they are very rarely to be found anywhere. So far back as the later part of the 13th century, Marco Polo says that in Turcomania (*i.e.*, the territories of the Seljuk Turks in Asia Minor) are woven the finest and handsomest carpets in the world. He proceeds to mention Conia (Iconium, Konieh) first among the cities of the province, and several carpets, perhaps even older than the time of Marco Polo, were long preserved in that city, in the mosque of Ala-ed-Dîn, though recently removed to the Evkaf Museum at Constantinople. The small repeating patterns of these carpets are angular and archaic in character, and the borders contain inscriptions in Kufic letters.

Some of the primitive ornamentation of early carpets has continued in use, more or less modified in form, for many

\* E. Law, "History of Hampton Court Palace in Tudor Times," p. 70. *See also* "Four Years at the Court of Henry VIII . . . selection of despatches . . . by . . . S. Giustinian . . . 1515 to 1519," trans. by Rawdon Brown, II, pp. 198, 241, 315.

centuries, and for this reason the patterns of carpets of no great antiquity are often of considerable interest. Although some early patterns can in this way be traced in the Turkish carpets in the Museum, it seems probable that a carpet which illustrates the art in its most developed form, both as regards pattern and technique (No. 121, W. Court, Plate XVII), is actually as old as any of the Turkish carpets in the collection. The carpet is incomplete, and must originally have been much larger. The pattern consists of a long two-pointed compartment in the middle filled with arabesques on a blue and yellow ground. The fourth part of a similar device occupies each corner. The floral stems in the intervening spaces are exquisitely designed in a style recalling the contemporary painted tilework of Asia Minor. This ornamentation owes much to the influence of Persian design. The ground is red, the border being yellow and blue, like the central panel. The colours used are of great delicacy, and the technical execution is remarkably good. The warp is of such fine wool that it closely resembles silk in appearance. The carpet was made in the 16th century.

Another carpet (No. 122, W. Central Court, Plate XVIII) in which Persian influence is still more evident, has a repeating floral pattern covering the whole ground. The disposition of the border resembles that of the large carpet from Ardabil. This carpet is a very rare and remarkable specimen. The warp threads are of silk. The use of linen or cotton threads, instead of wool, for the white portions of the design, is not infrequent in the carpets of Asia Minor in the 16th century. Where used, as in this carpet, it is rendered conspicuous by its dead white colour, contrasting with the other colours more strongly than the soft tone to the white wool used in Persian carpets. Other Turkish carpets in the Museum collection show similar characteristics, though few can be compared with those just described for delicacy of design or fineness of texture.

A small carpet (No. 123, W. Court) has a more formal arrangement of the pattern. A central lobed panel contains arabesques, and the space around is diapered with small wavy ornaments, perhaps intended in their original form to represent clouds, and small white discs. There is a floral border.

Another (No. 124, W. Central Court) is remarkable on account of its shape; it is in the form of a square, with four

flaps, which make it suitable for covering a small table. The pattern of tulips, hyacinths, roses, and carnations again recalls very strongly the floral combinations frequently met with in the glazed pottery of Asia Minor.

The four carpets just described are all of small dimensions. The disposition of the same type of pattern over a carpet of large size may be studied in a carpet (No. 125, West Hall) measuring about 20 ft. in length by 11 ft. in width. This example is unfortunately much worn. The centre portion of a carpet (No. 126, W. Court) was probably similar in its original form. Another example (No. 127, W. Court) shows a central shaped compartment, and portions of other compartments, in green and blue, and leaf-shaped panels of the same colours in the border. This carpet was originally larger. The background of carpets of this type is almost invariably red, as it is in all the examples above mentioned. The pattern is usually in blue, green, yellow, and white.

The difference brought about by the use of a more restricted range of colours is exemplified in a small carpet (No. 129, W. Court). The usual constituents of the pattern—the tulips, roses, carnations, and hyacinths, the boldly-curved foliage, and the arabesque panels—are all found here. The ground is of the usual red, but the pattern is in two colours only—blue and green. The result is a peculiar tone, though not unpleasant, but the fine and varied pattern does not attain its true decorative value under such a severe colour-restriction.

The types of the carpets illustrated in European paintings of the 15th, 16th, and 17th centuries can, as a rule, be identified without difficulty; they give an excellent idea of the kinds which found favour in Western Europe in those times. Actual examples, still to be found here and there, especially in the churches and palaces of Italy, corroborate the evidence of the pictures, and many of the best carpets now in museums and private collections have been obtained from such sources. Practically the whole of those of the 15th and 16th centuries belong to the Asia Minor groups. A type very popular in Europe in the 16th century has a repeating and continuous arabesque pattern, treated in an angular manner, generally in yellow and blue on a red ground. Rugs of this type are mostly of small size. Two examples in the Museum (Nos. 130 and 131, W. Court,

Plate XIX) were brought from Florence. The borders each have interlaced ornament derived from Arabic lettering. Numerous examples exist. One in the Silesian Museum at Breslau may be mentioned on account of the Genoese shield of arms introduced into a corner. The occurrence of rugs of this type in English portraits of the reigns of Queen Elizabeth and James I, suggests that they were not uncommon in England.\* In Italian pictures they are more frequent still, and they form the favourite pattern of the Venetian Lorenzo Lotto.

Another favourite type is illustrated by a rug (No. 132, W. Court, Plate XX) having the familiar form of the prayer-mat. The two spandrels forming the niche are, however, repeated in the bottom corners of the rug, and the suspended lamp has been transformed into an ornamental panel connected with the head of the niche by a straight band. The conventional Chinese cloud-band is conspicuous in the border of this rug. It was acquired in Italy together with a larger specimen of the same class (No. 133, W. Court). In the latter the cloud-band has been absorbed into the arabesque ornamentation forming the principal feature of the design. Both rugs have suffered from the wear of several centuries in some church or palace in Italy before passing into the market as works of art.

Another small rug (No. 134, W. Court) has a pattern of arabesques, cloud-bands, and floral stems, the ground throughout being white.

For large carpets, a type much favoured in Europe had a double-ogee panel filling the whole of the central space and covered with arabesques. Portions of similar panels generally appeared also at the sides, leaving narrow spaces between covered with foliage. These are generally designated as Ushak carpets, from the Anatolian hill-town where many of them were probably made, and which is still the headquarters of the Turkey carpet industry. Two examples of this kind are in the Museum. One is an exceedingly fine specimen (No. 135, W. Central Court, Plate XXI). The large panels are blue, and the red ground between them has floral stems in blue. In the other example (No. 136, W. Central Court), numerous mistakes have been made in counting the knots, the result being that much of the

\* See "Burlington Magazine," June 1914 (Plate IIk).



ornament is misshapen. The splendour of colour in this carpet goes far towards compensating for the malformation of the ornament. It dates from the 17th century, the example first mentioned perhaps belonging to the later years of the previous century. A fine carpet of this kind was a few years ago to be seen laid out before the altar of Pisa Cathedral.

No painter of any country makes more effective pictorial use of Oriental carpets than the Venetian Vittore Carpaccio. Although this artist delights in original conception of ornamental objects—buildings and monuments of bizarre appearance, and furniture so fanciful that it probably existed only in his imagination—the Oriental carpets in Venice in his day seem to have satisfied him as he saw them. Some represented by him are of a primitive geometrical character, but others are surprisingly like existing specimens which we should hesitate to ascribe to so early a date as the 15th century. A small rug (No. 137, Plate XXII) was brought from Italy a generation ago. It has in the middle an angular band apparently adapted from the lines of the niche in a prayer carpet; and there is a pattern of conventionalised floral forms and stars. Although this rug cannot very well be ascribed to an earlier date than the 17th, or perhaps even the 18th century, it should be compared with a rug of similar type hanging over a balustrade in Carpaccio's "Departure of St. Ursula" at Venice.

For larger carpets, a favourite type of design represented an arrangement of deep-blue shaped compartments, often taking a modified star form, on a red ground. The compartments contain arabesques, and the ground is covered with angular floral stems. There are many varieties of arrangement and detail, but in the main points, and especially in the colour-scheme, these carpets closely resemble one another. A well-known picture by Paris Bordone in the Academy at Venice, representing the Fisherman bringing back the Ring to the Doge of Venice, shows a carpet of this pattern thrown on the steps before the doge's seat. There is a good and complete example in the Museum (No. 138, W. Central Court, Plate XXIII) with a blue border filled with cloud-bands and floral ornaments. A fragment of another (No. 139, W. Court, Plate XXIV) must have formed part of a very fine carpet.

The blue panels, which in themselves are not on a large scale, are skilfully grouped to form a bold diagonal design. The only part of the border which remains is a narrow inner floral stripe. This last specimen probably dates from the 16th century.

In connection with the subject of the representations of Turkish carpets in old paintings, another instance may be referred to. A painting by Thomas de Keyser in the National Gallery represents a merchant and his clerk. The table at which the merchant sits is covered with an Oriental carpet closely resembling a specimen in the Museum (No. 141, Room 122, Plate XXV) both in pattern and colouring. The middle of this carpet is filled with two vases of flowers, one at each end, on a purple-black ground. There is a red spandrel covered with blue arabesques in each of the four corners. The wide border is filled with star-shaped and elongated compartments of arabesque and floral ornament. A small rug (No. 142, Room 122) shows a later modification of the same class of design. The middle is filled with a lozenge-shaped arrangement of blossoms, and the four spandrels contain flowers and leaves. This carpet was obtained by the Museum from Transylvania, a province which had a close relationship with Turkey in the 16th and 17th centuries. Many similar examples have been found there, and these carpets have consequently become known in Austria as Transylvanian (*Siebenbürger Teppiche*). The borders are usually divided into a row of flat hexagons, and a similar border is also occasionally found in prayer-carpets of the "Gördes" type; it seems therefore probable that these "Transylvanian" carpets were made in Anatolia. A fine carpet (No. 145, W. Central Court, Plate XXVI), made in Anatolia about the end of the 16th century, shows a very bold and effective arrangement of arabesques in pale blue, enclosing a central row of large lobed, deep-blue panels on a red ground. The whole of the central part of this carpet is covered with floral patterns. The wide, deep-blue border has a pattern of formal rosettes, with tulips, carnations, hyacinths, and other natural flowers, and long curved leaves. This is a remarkable example of a type rarely found. The rows of blossoms in gold thread on the blue edging at each end of this carpet will be noticed.

In the 17th and 18th centuries small prayer-carpets were made in the mountainous districts of Anatolia in considerable

numbers. Many of these are very fine in texture, and such carpets are usually attributed to the looms of Gördes. Others, in which the design has become more stereotyped, and at the same time coarser in execution, are supposed to have been made in the district of Koula. This local distinction, like many indicated by the trade names assigned to carpets, must not be rigidly depended upon. The carpets usually measure about 6 ft. in length by 4 ft. in width.

The centre is occupied by a single or triple niche supported by slender columns, and originally provided with a hanging lamp. The lamp has usually become transformed into an ornament of some kind, not infrequently an inverted ewer or a spray of flowers, and the columns are sometimes rendered merely as decorative bands. The borders of these carpets are invariably wide, but often broken up in an excessive number of small ornamental stripes. Several examples of both the "Gordes" and the "Koula" types are in the Museum collection. Among the former may be mentioned Nos. 146, 147 and 148 (Plate XXVII); among the latter are Nos. 150; 151, formerly in the collection of Lord Leighton; and 152. Prayer-rugs of a larger size, with patterns similar in type to those of Gördes and Koula, but showing more freedom, are ascribed to the Central districts of Asia Minor; they are sometimes named after the towns of Ladik (Laodicea), Kir-shehr, Sivas, and Mudjur. A rug in the Museum (No. 160) is a good example. Another is No. 161. Nearly all these prayer-rugs will be found together in Room 122.

There is in the Museum collection a rug (No. 164, Room 122, Plate XXVIII) resembling those just described in type, but quite different in technique. It is a prayer-rug, with a triple niche in the middle. The rug is pileless, and the weaving resembles that of a tapestry. The materials used are wool and silver threads. This process of weaving, applied to textiles of various kinds, is a very ancient one, and it is quite possible that the earliest of all woven carpets were made in this way. It is still extensively used, especially in Western Asia.

A small square rug (No. 165, Room 122, Plate XXIX) with a peculiar colour-scheme of red, deep blue and white, belongs to the class called after the town of Bergama (Pergamum).

A carpet already mentioned (No. 170, W. Central Court, Frontispiece) belongs to a class about which there has been some discussion. Although more primitive in the character of its design, this carpet shows considerable resemblance to a carpet, bearing an Armenian inscription and dated 1684, which was offered on sale in London about twenty years ago and has since been lost sight of. The nationality of the inscription is not conclusive, as Armenian inscriptions are not entirely unknown on carpets made elsewhere; and there is much to be said in favour of a Caucasian origin. In either case the Chinese motives were probably borrowed at second-hand from the neighbouring Persia.

The surface of the carpet is divided up by broad bands of zig-zag outline overlapping one another and united by bold palmettes. The spaces thus formed contain Chinese dragons and "unicorns" (*ch'ilin*) on a brown-black ground. There is a narrow floral border on a white ground. This carpet may have been made before the close of the 16th century. Another, less archaic in design (No. 171, W. Court, Plate XXX), is probably of the 17th century. It is divided up in a similar manner, the compartments having Chinese dragons and large floral forms on a red ground. There is a narrow border of S-forms on white.

The industry of carpet-making still provides employment for large numbers of the inhabitants of Asia Minor. The heavy "Turkey-carpet," which has so long been a familiar feature of the English dining-room, continues to be made at Ushak, in the hill-country of Anatolia, though the traditional red and blue colouring has fallen into disfavour. Ushak and the neighbouring towns of Gördes and Koula are still, as of old, busy centres of the industry, the carpets being mostly made to order. The sheep's wool and goats' wool required comes from the high plateau of Phrygia. It is sent in a raw state to the weaving districts, where it is washed in the streams, carded, spun, and dyed. Native dyes are still used as well as various chemical dyes. The elaborate patterns often demanded necessitate the use of a wider range of colours than the old dyes are capable of producing. The weavers are chiefly women and girls. The processes above mentioned are largely controlled by the Smyrna carpet dealer and exporter.

### III. THE CAUCASUS

THE district in which these carpets are made has had a varied political history. It stretches between the Black Sea and the Caspian, and lies around the northern and southern slopes of the Caucasus Mountains. The Persian, the Ottoman, and the Russian territories meet here, and parts of the region have, in the course of history, changed their allegiance from one to another. At the present day the district lies almost entirely within the Russian boundary.

Although the designs merge into the floral Persian on the one hand, and the geometrical Turkish on the other, as a whole the carpets have characteristics which mark them out as a distinct and separate group. The territories of Daghestan, Shirvan, Qarabagh, and Qara Dagh, and the "Kazak" districts, have given their names to certain types of Caucasian carpets, and sub-classifications have also been attempted with the names of Derbend, Kuba, Baku, and other towns. The chief drawback to these classifications is that characteristics of more than one district are not infrequently combined in a single carpet; and, moreover, the tendency of modern times has been towards the effacement of local peculiarities to a large extent over the carpet-weaving lands linked up with modern commerce.

The general term "Caucasian" meets the difficulty presented by the frequent shifting of political boundaries in the past, and comprises a group of carpets in which the main characteristics are the same. Floral, geometrical and animal motives are included, but the general tendency is towards a geometrical treatment, the outlines often being serrated. Some of the designs may almost be described as stiff renderings of older Persian floral motives; others are almost entirely composed of stars, polygons, diamonds, and such geometrical figures. Grotesque representations of animals, birds, and men, generally of diminutive size, sometimes help to fill up the background. Small diagonal stripes or zig-zags, and flowers and leaves stiffened into angular shapes, are a common feature in the borders. Such decorative forms will often be found to have some resemblance to patterns on the carpets of Asia Minor.

Carpets have doubtless been made in this region for many centuries, but the earlier productions are included in the classification of the older Persian, Armenian, and Turkish carpets. It is not before the 17th, or perhaps the early 18th century, that the distinct Caucasian group is recognised.

Among the earliest specimens, if those described at the end of the last chapter be excepted, are those which show a large floral pattern, sometimes with borders of cresting, such as may be seen in a carpet, No. 201 (N.W. Staircase), in the Museum. The floral forms are highly conventionalised, and small birds and long-spouted ewers are dotted over all available spaces of the ground. Another early type shows a crowded and intricate floral pattern, closely related to the Persian, generally on a deep blue ground. These carpets are mostly long and narrow, and the borders are almost invariably formed by interlaced ornament adapted originally from Arabic inscriptions in the Kufic character, and already seen in the rugs of Asia Minor as early as the 15th century.

Three of these Caucasian carpets are in the Museum. Nos. 202 and 203 (W. Central Court, Plate XXXI) have a deep blue ground, and the third (No. 204, N.W. Staircase) has a ground now of a tan colour, but probably at one time brighter in tone.

There is a good series of later examples in the Museum. In some, the surface is divided into a close network, each compartment being filled with a conventional flower or other small floral device. A narrow carpet of this class (No. 206) has a border frequently found in Caucasian work. It consists of repetitions of a rosette surrounded by four leaves, all serrated in outline. The narrow edging on either side of this border, consisting of diagonal stripes in bright colours, is also a common feature. The same border will also be found in a small rug, No. 207. Another rug, No. 208, shows a more strictly geometrical pattern. It has barbed panels in blue on a red ground, and a characteristic border of serrated leaves and horseshoe shaped ornaments on a white ground. A smaller rug, No. 209, also has a geometrical pattern. A small prayer-rug (No. 210, Plate XXXII) belongs to a class ascribed to the district of Daghestan. It bears the date of the Hegira 1287 (= A.D. 1871). A good illustration of the "Kazak" (Cossack) rug of the Caucasus is one (No. 219, Plate XXXIII) with rich

colouring and a pattern that is undoubtedly descended from those carpets with Chinese motives (*see* Nos. 170, 171, p. 29) that are often called "Dragon" carpets. Another is No. 220, in which the pattern consists of a series of hooked panels on a white ground covered with angular bands recalling Turcoman work.

Carpets woven by the tapestry method are made in the Caucasus region. In these the angular character of the design, encouraged by the technique, is even more pronounced than in the pile carpets.

Another pileless carpet, known under the name of "Sumaq," follows a somewhat similar technique. As a rule, the weft threads are alternately passed forward over four warp-threads, and then backwards under two. The direction of the weft is alternately reversed, producing a varied surface, which contributes a great deal to the effect of the colours. The centre space is usually filled by a single row of large polygons containing star-shaped or other geometrical forms. Three such carpets are exhibited in the Museum, Nos. 245 and 246 (Plate XXXIV) and 247. A more unusual pattern, consisting of a triple row of large palmettes, is seen in No. 248. The best "Sumaq" carpet in the Museum is a small and beautiful specimen given by Sir Charles Marling, K.C.M.G., C.B. (No. 249). The pattern is of palmettes and floral devices, Persian in character but angular in treatment, on a red ground. There is a narrow border of hooked ornament with a small inner band of cresting.

The name "Sumaq" is supposed by some to be derived from "Shemakha," a town in the province of Shirvan. Most of the Caucasian carpets are exhibited on the North-West Staircase.

Great numbers of carpets are still made in the Caucasus region for the Western market. Although the tendency is for the patterns to become more irregular and scattered in treatment, and for the usual brightness of the colour to be exaggerated into crudeness, the modern carpets of the Caucasus still retain much of their old decorative quality.

#### IV. CENTRAL ASIA

A VERY characteristic class of carpets is produced in the Transcaspian region, extending from the further shores of the Caspian Sea eastwards as far as Bokhara, northwards to the Sea of Aral, southwards to the borders of Persia, and touching Afghanistan on the north-western boundary of that country. The population of this area largely consists of nomad Turcoman tribes, most of whom are skilled in carpet-weaving. The principal furniture of their large tents (*kibitka*) is produced by these weavers. Besides rugs for sitting and sleeping upon and for prayer, long narrow tent-bands, portières, narrow fringed borders for tent-entrances, large and small bags to be hung round the inside of the tent, or to be used for the transport of household goods, camel-collars and other articles, are made principally by women who begin to learn the craft at an early age. The sedentary population are not carpet-producers, it is said. The designs are of a geometrical character; polygons, crosses and star-shapes are prevalent, and "hooked" ornamentation is frequently found. A deep brown-red, sometimes tending to assume a dark purple tinge, is predominant to such a degree as almost to render the whole class distinguishable at a glance. Other colours are blue and white—these three often forming the whole colour-scheme of the carpets. Green, yellow, and black are less frequently added, and more than one shade of red is sometimes introduced. The carpets are excellently made, the wool of fine quality, the dyes good, the knotting close and regular, and the work durable. The patterns are largely tribal, variations of one type being the exclusive product of one large family or group. A broad distinction is sometimes made between two principal groups—the "Yomud" and the "Tekké." The former tribes occupy the region bordering on the lower Eastern shore of the Caspian; the latter inhabit a more easterly district to the south of the Aral Sea. The characteristic of the Tekké carpets is a regular geometrical treatment with great finish in detail; of the Yomud a more varied and unrestricted adaptation of patterns having a geometrical basis. Other tribes whose work can usually be distinguished without difficulty are the



Saryks, allied to the Tekkés, and the Ersaris whose carpets have many points of resemblance to those of the Yomuds. Carpets generally described as Afghan and Baluchi must be classed with the Turcoman group. They are the work of nomad Turcoman tribes whose wanderings are sometimes within the borders of those countries, sometimes in the neighbouring regions. They are generally duller in tone and less varied in colour than other Turcoman work, and inferior in quality. The above distinctions must not be pressed too far. A careful study of the subject was made by the late General Bogoloubov,\* who made an elaborate classification of the designs, and showed that the chief carpet-producing regions are in the districts of Merv, Askhabad, Krasnovodsk, and along the course of the Amu-Daria (Oxus).

All the principal types of Turcoman carpet-weavings are represented in the Museum collection which is exhibited in Room 132. Several have a flattened eight-sided compartment, the most familiar of all Turcoman decorative motives, as the basis of the design. One (No. 255, Plate XXXV) is a typical example of the Tekké weaving, while another (No. 256) is representative of Yomud work. A third carpet (No. 258) has a pattern of hooked diamond-shapes, and closely resembles a carpet said by Bogoloubov to have been made in the island of Cheleken,† near the south-eastern corner of the Caspian Sea. A prominent feature in the furniture of a Turcoman tent is the row of bags, the fronts of which are of pile carpet material, hung round inside. They are used to contain a variety of articles, serving much the same purpose as side-tables with us; the name *ichoval* is given to the larger, *torba* to the smaller. These bags are provided with loops for hanging, and have deep heavy fringes of the colours used in the front panels. The larger (*ichoval*) are frequently gable-shaped at the top; this shape is supposed to be favoured by the Yomuds, and the rectangular by the Tekkés. Examples of both are in the Museum collection (Nos. 269 to 274, Plate XXXVI). The Museum also possesses examples of the fringed borders forming a sort of rectangular hood over the tent-entrances (Nos. 275 to 277), and four specimens of the characteristic tent-bands, two of which (Nos. 278 and 279, Plate XXXVI)

\* A. Bogoloubov: "Tapis de l'Asie Centrale" (St. Petersburg, 1908).

† *Op. Cit.* Pl. XV.

with geometric patterns in pile on a smooth ground are about 39 and 25 feet long respectively. A tasselled double band with characteristic Turcoman patterns (No. 280) may have been used for camel-equipment. A flat square bag with four flaps folding over like an envelope (No. 281) is of very good colour. Several of the above-mentioned Turcoman weavings were given to the Museum by Colonel W. I. Bax.

The older Turcoman carpets show the soft and deep tones which form such a pleasing feature of the class; later examples suffer from the use of inferior (sometimes aniline) dyes. The art of carpet-weaving probably goes back among the Turcoman tribes to a remote period, but the formal and unchanging character of the designs render attempts at dating a matter of much uncertainty. The finer examples in the Museum collection were possibly made late in the 18th century. These wandering peoples have no large public buildings where their carpets can be kept, and it is probable that none older than this time have been preserved.

A smooth-faced carpet of the tapestry kind, known as *palas*, is also made by the Turcomans.

The carpets of Eastern Turkestan show very strongly the influence of Chinese art. Dragons and phoenixes and other creatures familiar in Chinese design are not found, but the motives include formal medallions, fretwork, and such devices of a geometrical character as the Chinese craftsman employs. The colours used are bright, rose-pink being a favourite tone for the ground. Two specimens in the collection (Nos. 292 and 293, Plate XXXVII) are of this colour, and their design is of the kind above described. Two small mats (Nos. 294 and 295, Plate XXXVIII) each have a central medallion surrounded by fret ornament and two wide borders, the inner containing rosettes and the outer scrolls arranged so as to suggest sea waves. A small rug (No. 296), given by Mr. Sydney Vacher, has a pattern of circular blossoms and stems forming lozenges, with a border filled with conventional leaf-forms. A larger carpet (No. 297, Plate XXXIX) with a similar pattern of groups of five blossoms comes from Khotan. Another type, showing a horizontal succession of niches filled with floral ornament, is made to hang inside the tent. There is an example in the Museum (No. 299) made in the Pamir by Kirghiz people.

## V. CHINA

A FEW years ago Chinese carpets were almost unknown in the West, and it is only during recent years that the carpet merchants of Europe and America have imported them to any considerable extent. The history of the craft in China is still involved in much obscurity. No real idea can be formed as to the period when pile carpets first began to be made there, and no specimens of indubitably high antiquity seem to have come to light so far. Inscriptions in the Chinese, Manchurian, and Tibetan character are not infrequent upon a certain class of Chinese carpets, but their decipherment would probably not carry us very far, as the carpets in question do not bear the impress of great age. The date 1832 has been deciphered on one specimen (not in the Museum collection)—an altar-hanging representing Shou-lao and the eight Taoist Immortals—but its appearance suggests a later origin than most of the Chinese Carpets in the Museum. We may conjecture that when the subject has been fully investigated it will be seen that the making of pile carpets was introduced into China at a comparatively late period through contact with carpet-producing neighbours. Nevertheless, the patterns of Chinese carpets belong purely to the art of that empire. The colours are generally light, with a tendency towards the bright tones familiar in other branches of Chinese art. The knotting is comparatively coarse, and the fact that in the technicalities of this craft the Chinese are far surpassed by the carpet-weavers of Western Asia supports the view that this highly artistic nation was not among the first weavers of carpets.

A feature peculiar to Chinese carpets is the artificial rounding of the contours in the design. In the carpets of other lands, when the angularities naturally resulting from the technique are overcome, it is by fineness of knotting and skill in setting out the pattern. Chinese carpet weavers correct this angular tendency by a careful process of clipping downwards into the pile after the weaving is completed, leaving a sort of thin wedge-shaped furrow round the outlines. The Chinese are alone in the production of carpets which only show their design in a complete form when the

two long sides are brought together. Such carpets are comparatively small in size, and are intended for placing round temple-pillars. Human figures and dragons are favourite designs for them; the lower border generally has a design of sea-waves rendered in the convention adopted by Chinese artists, and at the top edge is usually a festoon of jewels. It is mostly on carpets of this kind that the inscriptions already referred to may be seen.

Many of the Chinese carpets brought to the West during the last decades have come from Tibet; some of these were probably imported into that land from China. A coarse variety, used to a considerable extent in the monasteries there, appears to be the work of native Tibetan craftsmen.

Among the larger Chinese carpets in the Museum collection are two with a rose-coloured ground. One of these (No. 300, Room 118) has a pattern of lions and floral stems in blue, yellow, red, and white. The other (No. 301, Room 118) is covered with vases, floral sprays, and fretwork in bright colours.

A carpet with a white ground (No. 302, Room 118, Plate XL) has a simple and effective pattern of lotus-blossoms in dark blue. Another (No. 303, Room 118) has flowers, butterflies, and vases in colours on white, and a double border of fret-ornament. Two small rugs with a red ground have in one case (No. 304, Room 118) a phoenix and *ch'ilin* forming a small central medallion, and a border of fretwork; the other (No. 305, Room 118) is covered with floral ornament. Sometimes the ground is covered with a diaper pattern. A rug (No. 306) given by Mr. J. Spier is of this kind. It has a small floral panel in the middle, and sea-waves at each end.

Small mats, sometimes not more than about a foot square, are also knotted by the Chinese. Of two larger examples in the Museum, one (No. 307) has flowers and butterflies in a dark blue ground, and the second (No. 308) has a floral medallion and spandrels on a rose-coloured ground. The Chinese also make other articles of knotted pile. A saddle cover (No. 309) has floral stems on a deep blue ground and a border of fret-ornament; a similar design may be seen on an oblong mat, rounded at the corners (No. 310, N.W. Staircase). A seat-cover (No. 311, N.W. Staircase) is composed of two panels united by a webbing

partly formed by the warp. One of the panels is square, and the other shaped at one end. The pattern is floral on a rose ground.

A few carpets woven in silk and Chinese gold thread have made their way to the West during recent years. Some are evidently quite modern, but others are supposed to be among the earliest carpet-products of China, being ascribed to the period of the Ming dynasty (14th-17th centuries). The Museum has so far not succeeded in adding one of these to the collections. A carpet, entirely in silk, woven in Manchuria about the year 1884, was acquired when new (No. 320). Four finer carpets, also in silk, have been bequeathed by Lieut.-Col. G. B. Croft Lyons, F.S.A., by whom they were brought from Peking in 1889 (Nos. 321 to 324, Room 118, Plate XLI). The predominant colours of these are blue and brown, having a marvellously soft effect, and giving a subdued appearance to the carpets in spite of the lustre of the material. The designs are composed of angular floral stems and fretwork.

Two pillar-carpets (Nos. 325 and 326, W. Court, Plate XLII) are in the collections. These have been placed round wooden drums so as to link up the design, which in each case is seen to be a dragon coiling round the pillar. It is thought probable that none of the Chinese carpets in the Museum are older than the 18th century.

## VI. SPAIN

UP to the present little material for a history of Spanish carpets has been brought together, and we must look to the specimens still preserved in the churches and monasteries of Spain, and to those others which of late years have been exported thence in considerable numbers, if we wish to gain an idea of the kind of carpets produced in the Peninsula.

Until the end of the last century such Asiatic carpets as bore heraldic or other European devices were usually attributed to Spain, and this fact has to some extent confused our knowledge of the subject. The production of carpets in Spain seems to have been at no time so extensive as to cause the importation of Oriental carpets into the country to cease. It is, indeed, not improbable that they were, as a rule, specially made for the church, monastery, or household in which they were used, a practice which would account for the frequent introduction of heraldry into the patterns. The earliest Spanish carpets known to us are generally of considerable length, although abnormally narrow in width. A carpet cannot be wider than the loom on which it is made, although there is hardly any limit to the possible length, as the part finished can be rolled round the lower horizontal beam of the loom during the progress of the work. The narrow width was probably due to the dimensions of the workroom, not specially built for the purpose. These carpets are mostly of the heraldic class. The shields of arms repeated in the length of the carpet, generally over a small diaper pattern, afford conclusive evidence of the early origin of carpet-weaving in Spain—not later than the middle of the 15th century. There is usually more than one border, the outermost being filled with a simulated Arabic inscription in Kufic characters. There is at present no complete carpet of this kind in the Museum collection; some fragments (Nos. 327 to 330) of the 15th or 16th century, presented by Mr. Lionel Harris in 1918, will give some idea of their pattern and colouring. There is a painted photograph (No. 331, W. Court) of an example now in the Kunstgewerbe-Museum at Berlin.\*

\* Other examples were shown in the Muhammadan Exhibition at Munich in 1910 (see "Meisterwerke Muhammedanischer Kunst," I, Pl. 85-87).

One of the earliest examples in the Museum is that numbered 334 (W. Court). Although of a later type than those described above, it may yet fall within the limits of the 15th century. The peculiar border at each end showing birds perched on trees and other devices on a light ground, is similar in character to the end-borders, representing a grotesque hunting-scene, of an heraldic carpet of the 15th century, which was until recently in the Convent of S. Clara at Palencia.\* The central pattern, of floral and interlaced ornament in blue and green on a red ground, is in the style of the end of the 15th century. Two other Spanish carpets in the Museum may perhaps be even earlier in date. One (No. 335, W. Court, Plate XLIII) has an archaic pattern in three panels, each containing an octagon with a rayed device covered with diaper patterns and simulated Arabic inscriptions. The other (No. 336, Room 120, Plate XLIV) has a repeating design of two lions within scroll ornament, copied from a pattern frequently found in early Hispano-Moresque silk weavings. This carpet has a fine border of winged dragons. A somewhat similar border is found on a carpet (No. 337, W. Court) the middle part of which is covered with a bold floral pattern of the first half of the 16th century. The colours are dark and light green on a flame-coloured ground, varied in tone. It may be remarked that the border is in the same colours, and is therefore only distinguishable from the ground by the difference in pattern. This feature is far more frequently found in Spanish carpets than in any other class.

A third carpet with a dragon-border is No. 338 (W. Court). The middle space of this carpet is filled with three large wreaths, enclosing foliage, in yellow and red on a dark blue ground.

A repaired fragment of a carpet (No. 339, W. Court) was originally of similar character.

A remarkably fine carpet of the 16th century (No. 340, W. Court, Plate XLV) has a bold artichoke pattern and a border of foliage on a yellow ground. Another carpet of the same century has a pattern characteristically Spanish (No. 341, W. Court, Plate XLVI). The middle space is covered with floral and interlaced ornament in blue and white in a style illustrated by contemporary silk damasks.

\* Op. cit. p. 85.

Superimposed on this are five red panels, the larger one in the centre having the sacred monogram I H S and emblems of the Passion, and the others having a skull and cross-bones. There is a red border with scrolls and grotesque figures in yellow.

All the Spanish carpets so far mentioned have patterns of Spanish origin. Others, chiefly later in date, are strongly influenced in design by imported Eastern carpets. A large carpet (No. 345, W. Central Court, Plate XLV), acquired from a convent in Spain, has a pattern of highly-conventionalised floral forms, based on the arabesque carpet-designs of Asia Minor. The chief trace of Spanish influence in the design is found in the outer border of the repeated octagons, consisting of a stem (perhaps of pomegranates) in blue on a brown ground. This carpet belongs to the latter half of the 16th century.

Another Spanish carpet (No. 350, W. Court, Plate XLVII) shows in a very distinct manner the influence of those finer Turkish carpets which are themselves based on Persian originals. The palmettes in the large central quatrefoil and the corner-panels, as well as the floral stems covering the blue ground, show this influence very clearly. The border of this carpet has a row of double-headed heraldic eagles. It dates from the 17th century.

A small rug (No. 355, W. Court), made early in the 18th century, has in the middle the arms of the family Zevallos de Alarcon. The surrounding ribbon is inscribed: ZEVALLOS PARA VENCELLOS ES ARD . . . (?) DE CABALLEROS; above is the inscription: LA VIZCONDESA DE LOS VILLARES, apparently referring to a title (Vizconde de los Villares) created in 1708. This rug was given by the Rt. Hon. Sir Charles W. Dilke, Bart., P.C., M.P., in 1906.

Another carpet of the late 17th or 18th century (No. 356, Room 120) closely imitates an Eastern pattern of palmettes and floral stems. The border has the word "Trinidad" twice repeated, possibly the name of the church or convent for which it was intended.

Carpets embroidered in thick wools on coarse canvas have also been made in Spain in considerable numbers. The patterns resemble those of the pile carpets. A good example (No. 360, Room 120) in the Museum has three red lobed medallions containing floral stems, on a dark blue ground,



covered with animals, birds, and various small devices. The border has a row of quatrefoils and other devices, and palmettes in the corners. The design of this carpet shows Oriental influence. That of another (No. 361, Room 120, Plate XLVIII), consisting of palmettes and floral stems, is entirely Oriental. Two others (Nos. 362 and 363, Room 120) are typically Spanish. The former has a large floral medallion and numerous animals and birds, and the latter is of similar character.

Embroidered carpets similar to the Spanish appear also to have been made in Portugal. Arrayollos, in the province of Alemtejo, is mentioned as one of the places of production.

## VII. NORTH AFRICA

THE carpet industries of Morocco, Algeria, and Tunis do not appear to have been at any time very extensive, nor do the productions take a very high rank as works of art. They do not seem to have been sufficient in quantity for the supply of local needs, and large numbers were imported from the East. Little is known of the character of the earlier local productions, but judging from examples of more modern date known to have come from the provinces of North Africa, it may be assumed that the patterns were adapted from those of the imported carpets of Asia Minor, and that the execution was, as a rule, inferior. It has been stated that carpets dated as far back as the 14th century are preserved in the Sultan's Palace at Fez. It is, however, only when we come down to comparatively recent times that it becomes possible to distinguish them from those made in Spain. Two examples in the Museum, given by Mr. J. C. J. Drucker in 1914, are of the customary shape, being long and narrow (Nos. 371 and 372, Room 120, Plate XLIX). They are clear and bright in tone, red and yellow predominating. The variety of geometrical and floral devices is typical of the carpets of Morocco. The town of Rabat on the Atlantic coast is the best known of the centres of carpet-weaving.\* The carpets of Algeria are somewhat similar in character; there are no examples in the Museum collection. The best example from Tunis in the Museum is tapestry-woven in wool with a bold geometrical pattern (No. 379).

Small tapestry-woven mats with simple geometrical patterns are made throughout the country by the Berbers.†

A small tapestry-woven mat (No. 378), with a sort of zig-zag pattern in varied colours, is from Morocco.

\* *See* Gazette des Beaux-Arts, Vol. XIII, 1917, p. 309, "Tapis de Rabat" (Gen. Lyautey).

† *See* Gazette des Beaux-Arts, Vol. XIII, p. 308.

## VIII. FLOOR COVERINGS IN ENGLAND

THE earliest floor coverings in England were probably rushes. The practice of scattering rushes over the floor, and renewing them from time to time, goes back to early days. That it was even followed in the dwellings of the great so late as the second half of the 15th century, is clear from an illumination in a MS. at Lambeth Palace ("The Dictes and Sayings of the Philosophers") representing King Edward IV receiving a copy of the book from the translator. The chamber in which the king is seated is strewn with bright green rushes. Cardinal Wolsey is said to have caused the rushes at Hampton Court to be changed every day, and this was pronounced an unnecessary extravagance. On the other hand Erasmus emphatically condemns the practice prevalent in this country of leaving the rushes too long on the floor.\*

Long before this time rushes were also plaited into mats in Western Europe. In the famous Book of Hours in the Château at Chantilly ("Très riches Heures du Duc de Berri") a miniature represents the Duke seated at table. A beautiful tapestry is hung on the wall of the apartment, and rush-matting covers the floor. This miniature is of the early years of the 15th century. Another of about the same period, in the Bibliothèque Nationale in Paris, representing John the Fearless, Duke of Burgundy, receiving a book, shows rush-matting on the floor.†

The use of rush-matting perhaps may not have come into favour in England as early as in France. It is, however, seen in paintings of the time of Queen Elizabeth. A good example is at Wilton—a portrait of William, Earl of Pembroke (d. 1570).‡ A miniature of Sir Christopher Hatton by Hilliard in the Salting Collection (No. 4653) shows rush-matting on the floor. Rush-matting was still used in English mansions in the reign of Charles I.

\* Letter to John Francis, physician to Cardinal Wolsey (*see* Allen, "Selections from Erasmus," pp. 126 and 127).

† MS. 2810 français; *see* H. Bouchot, "L'Exposition des Primitifs français," Pl. XXVII.

‡ Sir William Thynne (d. 1584) lies on a rush mat on his marble monument in the S. aisle of the choir of Westminster Abbey.

The first introduction of Oriental carpets into the country was at least a century before this. At first they were used sparingly. Rugs were spread upon tables and coffers, and rarely placed upon the floor.

Pile-carpets made in Asia Minor are represented in English portraits of the time of Henry VIII. It is probable that these carpets were at first obtained from Venetian traders. Although Cardinal Wolsey had rushes spread on the floors at Hampton Court, he also used Oriental carpets, as already stated, and entreated the Venetian Ambassador in London to use his influence with Venetian merchants trading in the Levant to procure such as he wanted.

A royal portrait group by Holbein, painted in fresco, perished at the burning of Whitehall in 1698, but copies made before its destruction show King Henry VIII standing on a fine Anatolian carpet with large medallions of conventional floral ornament. Another group in oils representing the same monarch with Princess Mary and his jester, in Earl Spencer's collection, shows a carpet similar to No. 132 spread on the table at which the king and princess are seated.\*

The growth of the English Levant Company in the reign of Queen Elizabeth probably led to direct importation of carpets from the East through its agency, and resulted in a much more extensive use of them in this country.

Carpets of this period sometimes bear shields of arms. Four remarkable examples in the possession of the Duke of Buccleuch, at Boughton House, have a pattern identical with that found sometimes on Ushak carpets, but in the borders are the arms of Sir Edward Montagu (died 1602); two of them are dated in the selvedges, the dates being 1584 and 1585. An example in the Museum collection somewhat resembles these, and is of considerable interest (No. 380, Room 127, Plate L). The pattern is composed of arabesques and geometrical figures in bright colours on a dull green ground, almost producing the effect of black. The narrow border is filled with interlacements, the formal survival of the old Kufic inscriptions. The pattern resembles hose of Asia Minor, but is a little stiff and lacking in vigour. In the middle of three of the borders is introduced the shield of arms of Sir Edward Apsley, of Thakeham, Sussex

\* M. Creighton, "Queen Elizabeth," Pl. opposite p. 8.

(knighted 11 May, 1603), impaling those of his wife, Elizabeth Elmes, of Lilford, Northamptonshire. Along the bottom of the carpet is the inscription: "Feare . God . and . keepe . his . commandements . made . in . the . yeare . 1603," in fine bold Elizabethan characters.

Pile carpets, like tapestries, were carefully laid aside when not in actual use. In a song from the "Christ Church MS." written at the end of the 16th or early in the 17th century, we read—

"Look to the presence: are the carpets spread,  
The dazie o'er the head,  
The cushions in the chairs,  
And all the candles lighted on the stairs?"\*

With the 17th century the expansion of our commerce with the Far East, overshadowing that with the Levant, led to the importation of carpets of Persian design. The Persian carpet-weavers established in India at Lahore under the Mogul emperor Akhbar, besides making numerous carpets for the palace there, were able to make others for export. The well-known carpet in the possession of the Girdlers' Company of London, bearing the arms of that Company, was made at Lahore for Robert Bell, the donor of the carpet to the Company, in 1634. By force of habit, this carpet was described at the time as a "Turkey carpill." Another Lahore carpet bearing the arms of Fremlin, made about the same time, passed some years ago to America. Many other carpets in which European elements are not brought into the design were also imported from India.

Attempts to introduce the craft of carpet-knotting into England were made as early as the reign of Queen Elizabeth. A chapter in Hakluyt's *Voyages*, entitled "Certaine directions given . . . to M. Morgan Hubblethorne, Dier, sent into Persia, 1579," refers to a scheme for bringing Persian carpet-weavers into the country: "In Persia you shall finde carpets of course thrummed wooll, the best of the world, and excellently coloured: those cities and towns you must repair to, and you must use means to learn all the order of the dyeing of those thrummes, which are so dyed as neither rain, wine, nor yet vinegar can stain. . . . If before you return you could procure a singular good workman in the art of Turkish carpet-making, you should bring

\* "Oxford Book of English Verse," p. 90.

the art into this Realm, and also thereby increase work to your Company" (*i.e.*, the Muscovy Company).

Essays in carpet-knotting were made, however, even earlier than this. The Earl of Verulam possesses a knotted pile carpet, bearing the date 1570, and the royal arms of England in the middle, with the arms of the family of Harbottle on the right and of the Borough of Ipswich on the left (painted photograph, No. 381, Room 127).

There is nothing Oriental in the design of this carpet, and the border of honeysuckle and oak-stems is characteristically English. There seems little doubt that it was made in this country. An important carpet (painted photograph in the Museum, No. 382), the property of Sir Hamilton Hulse, Bart., has an English design. Stems of flowers and fruit in colours are freely disposed over a dark green ground, and the broad white border has a pattern of stems more formally arranged. This carpet is dated 1614. The craft does not seem to have developed very extensively in England, so far as the making of floor-carpets is concerned, but many smaller objects—cushion-covers, chair-covers, and the like, were made by the same knotting process in the 16th and 17th centuries. An example (No. 383, Room 127, Plate LI) with the arms of Queen Elizabeth and the date 1600, probably formed part of a cover or decorative panel rather than a floor-carpet. This important specimen of Elizabethan art was given by Major Harlowe Turner in 1908. A small panel with a pattern of flowers, fruit, and birds, on a green ground, apparently intended as a cushion cover (No. 384, Room 127), again illustrates the employment of the process of carpet-knotting for the production of smaller objects. This panel belongs to the early years of the 17th century. The Cathedral of Norwich possesses some cushions of similar work, with the arms of the city; and others are at Pembroke College, Cambridge, and at Brasenose College, Oxford.\* Still another heraldic panel is at Browseholme, in the possession of Colonel Parker. Panels were also used for upholstery. An oak chair (No. 428—1896) in the Museum is covered on the seat and back with panels showing a floral pattern on a black ground. The latter is dated 1649.†

\* See "Old Furniture," Vol. VIII, p. 114.

† Mrs. Roundell, "Ham House," pp. 50, 51. London, 1904.

A carpet or hanging (No. 387, Room 127) much in the style of these smaller objects, with a repeated floral pattern and a shield in the middle bearing the arms of Molyneux impaling Rigby, has the date 1672.

In the later years of the 17th century the industry seems to have languished, but in the 18th century efforts were made in more than one quarter to establish the manufacture of knotted carpets in Britain on a substantial scale. A Frenchman, Parisot, made carpets at Paddington, and afterwards at Fulham, about the middle of the century. His work probably imitated more or less closely the "Savonnerie" carpets of Paris, where carpet-knotting after the Eastern manner, but of European design, had been practised with success since the previous century.\* Much of Parisot's work was intended for furniture-covers.

About this time the Royal Society of Arts did much to promote the establishment and success of carpet-making in England "on the principle of Turkey Carpets." During the three years 1757 to 1759, £150 were spent in awards to craftsmen engaged in carpet-making. Thomas Moore, working in Chiswell Street, Moorfields, and Thomas Whitty, of Axminster, received premiums in 1757. Whitty had further awards in the two succeeding years. Passavant, of Exeter, also received a grant in 1758, and William Jesser, of Frome, in the following years. The awards had a good result. In the first volume of the Society's Transactions (1783) it is recorded that by these awards the manufacture of carpets "is now established in different parts of the kingdom, and brought to a degree of elegance and beauty which the Turkey carpets never attained."

The Axminster enterprise was begun by Whitty, who started carpet-making in the Court House near the Church in the year 1755. Carpets continued to be made there for about eighty years. Three very large carpets and some smaller ones were made at Axminster about 1817 for furnishing the Pavilion at Brighton.† The Axminster factory was succeeded by Moody's at Wilton, and in that town the industry still flourishes. Sir Henry Trueman

\* See Victoria and Albert Museum: "Loan Exhibition of Tapestries, Carpets, and Silk Fabrics from the Mobilier National, Paris (1912)," p. 4.

† See Nash and Brayley: "Illustrations of Her Majesty's Palace at Brighton," London, 1838.

Wood, in his history of the Society of Arts, notes that it seems probable that Passavant's factory at Exeter was the one founded about three years earlier, and mentioned by Johnson's friend Baretti two years later (1760). The factory at Moorfields is mentioned in Lady Mary Coke's Journal in 1768.\* There are carpets at Syon House (Duke of Northumberland) and Osterley (Earl of Jersey) known to have been made by Moore, after designs by Adam, the architect. One at Syon House has the weaver's name, "Thomas Moore, 1769."

The manufacture of carpets, which is carried on in Scotland at this day on a very large scale, was established in that country in the 18th century. But it appears that it was not until the following century that the process of hand-knotting was introduced. In 1831 the Trustees for Manufacture in Scotland awarded premiums amounting to £180 to Gregory Thomson & Co., of Kilmarnock, for four Turkey carpets, said to have been the first of the type made in Scotland.

Of all the later factories above mentioned, that at Axminster alone is represented in the Museum. A carpet (No. 385, Dept. of Woodwork) made there, with a pattern of large flowers in colours on a dark green ground, was presented in 1907 by M. H. Conybeare, Esq.

The carpets made by one of England's greatest craftsmen must not be overlooked. William Morris, the maker and donor of a carpet-loom model in the Museum (Room 132), turned his attention to carpet-knotting before the close of the 'seventies. Looms were set up at Hammersmith, and afterwards at Merton, where they continued at work after his death. The large carpet for the Earl of Carlisle's drawing-room at Naworth Castle was finished in 1881. It took nearly a year to make, and "weighed about a ton." The designs of "Hammersmith" carpets were almost invariably drawn by Morris himself—"While they should equal the Eastern ones as nearly as may be in material and durability," they "should by no means imitate them in design, but show themselves obviously to be the outcome of modern and Western ideas."

\* The designs of these 18th century carpets often corresponded with the styles of decoration prevalent in England at the time. There is no example in the Museum.



A pile carpet by Morris, with a floral pattern on a camel-hair ground, was given to the Museum by Mr. Thomas Glass in 1919 (No. 386, Room 25).

## IX. MISCELLANEOUS

### FINLAND.

No. 397. A small pile rug, knotted in coloured wools. In the middle are deer, vases of flowers and stars in red, green, blue, and white on a black ground. The broad border is filled with a continuous angular stem and blossoms in blue, white, and black on a red ground; there is a narrow border in blue. Across the middle of the rug are the initials M. L. T. and the date A N O 1799.

Rugs of this kind have been made all over Finland since before the middle of the 18th century, though there are none of earlier date known to be in existence now. They usually formed a part of a young woman's trousseau on her marriage (hence more monograms than one often appear on hem), and were used as bed-quilts or covers. The decoration on them varies much in style. At one time this craft declined, but recently it has been successfully revived.

### FRANCE.

No. 398, Dept. of Woodwork. Square carpet, tapestry-woven in wools, with a large naturalistic floral pattern on shaped white panels; the background is red.

Probably made at Aubusson about the middle of the 19th century.\*

### GERMANY.

No. 399, E. Court. Carpet, embroidered in coloured wools on linen.† From the inscriptions on this carpet we learn that it was made in the year 1516, under the direction of the Prioress Elizabeth, in the Convent of Canonesses Regular of the Order of St. Augustin at Heiningen (in Hanover). The names of the workers follow that of the Prioress.

In the middle is a seated figure of Philosophy; she is surrounded by five smaller figures representing branches of philosophical learning. The outer ring is embroidered with figures of the seven Liberal Arts alternating with those

\* This is the only French carpet in the Museum. The famous Savonnerie factory is entirely unrepresented.

† See V. C. Habicht: "Niedersächsische Kunst in England," p. 44. *et seq.* Hanover, 1930.

of Virtues. The seated figures in the corners represent Ovid, Boethius, Horace and Aristotle.

The inscriptions are as follows:—

In the centre on a scroll, held by the figure of Philosophy:—

“Phi(losophi)a Ex Gra(tia) Sup(er)natu(r)ali Fit Theolo(g)ia.”

On the medallions containing figures of “T(h)eorica,” “Lo(g)ica,” “Practica,” “Mechanica” and “Physica”:—

(1) “T(h)eorica E(st) Sci(enci)a Speculativa Veritatis”;

(2) “Lo(g)ica Disputandi Scienciam Prestat”;

(3) “Practica Est Sci(enci)a Q(uae) Mor(um) Dissipli(n)am Co(n)sid(erat)”;

(4) “Mechanica Est Actualis Scie(n)cia V(e)l Politica”;

(5) “Physica Est Natural(is) Sciencia.”

Around the whole of the central medallion:—

“Phi(losophi)a Est Divinarum Humanarum Q(ue) Rerum,

In Quantum Homini Possibile Est, Probabilis

Sciencia E(t) Ars Arcium.”

The names of the 14 figures in the outer ring are given on the arcades under which they are placed, and the explanatory inscriptions on scrolls, as follows:—

(1) “Musica,” with inscription, “Aurib(us) O Quantu(m) Co(m)mune(n)dat Musica Cantum.”

(1A) “Fortitudo” (typified by “S(an)c(tu)s Sa(m)so(n),” with inscription, “De Comedente Exivit Cib(us) Et De Forti Egressa E(st) Dulcedo.” (Judges xiv. 14.)

(2) “Astronomia,” with inscription, “Q(uu)m Vaga Su(n)t Side(r)a Videas Racio(n)e Matura.”

(2A) “Sciencia” (typified by “S(an)c(tu)s Daniel”), with inscription, “De(us) Dat Sapie(n)cia(m) Et Sci(enci)am I(n)tellige(n)tibus Disciplina(m).”

(3) “Arismetrica,” with inscription, “Qua(n)ta Sit I(n) Nu(mer)is Virt(us) Hac Arte Diceris.”

(3A) “Pietas” (typified by “S(an)c(tu)s Moises”), with inscription, “Obsecro, D(omi)ne, Dimitte Noxa(m) Ha(n)c, Aut Dele Me De Libro.” (Exod. xxxii. 31, 32.) Moses holds the tables of the Law with the words “Unum Crede Deum Nec.”

(4) “Retorica,” with inscription, “Sermo Versucus Velud Ensis Ignit Amicos.”

(4A) “Timor” (of God) (typified by “S(an)c(tu)s Job”), with inscription, “Verebar O(mn)ia Opera Mea Scie(n)s Q(uo)d No(n) P(ar)ceres Delinque(n)ti.” (Job ix. 28.)

(5) “Gramatica,” with inscription, “Artem Scribe(n)di Docet Ista Modu(m) Q(ue) Loquendi.” Gramatica hold an open book containing the letters A to K.

(5A) “Sapiencia” (typified by “Salomo(n) Rex”), with inscription, “O(mn)is Sapie(n)cia A D(omi)no Deo E(st), Et Cu(m) Illo Fuit Se(m)perq(ue).” (Ecclasticus i. 1.)

(6) “Dialectica,” with inscription, “Diale(c)tica E(st) Disciplina Ad Dissere(n)das V(e)l Discerne(n)das (Re)s?”

(6A) "Intellect(us)" (typified by "S(an)c(tu)s David"), with inscription,  
"Serv(us) Tuus Ego Su(m); Da Mih(i) Intellectum, Domine."  
(Psalm cxix, 125.)

(7) "Geometria," with inscription, "Me(n)suras Terr(a)e Passi(m)  
Solet Ista Referre."

(7A) "Consilium," with inscription, "Co(n)siliu(m) a(u)t(em) Achitofel  
Q(ua)si Q(ui)s (C)o(n)sule(re)t D(omi)n(u)m." (2 Sam.

xvi. 23.)

The double band enclosing the outer ring has an inscription in hexameter  
verse, stated to be taken from the works of St. Bernard of Clairvaux:—

Inner inscription:—

"Talia Qu(a)e(re)nti Dabit Nov(a) Gra(tia) Me(n)ti,

"Sub Pedib(us) Quor(um) . . . Hostis Eor(um),

"His Dabit Ve(rum) D(omi)n(u)m Sine Fine Vider(e),

"Angelicos Q(ue) Choros Divina Voce Sonoros,

"Qu(um) Quib(us) An(te) Deu(m) Referu(n)t Cu(m) Laude Triu(m)-  
phu(m).

"Qu(a)e Tibi Nu(n)c Dico Si Serves Corde Pudico,

"Hos I(n)ter Ce(r)t(os)? Vives Sine T(em)p(or)e L(a)et(us),

"Qua(n)tu(m) Gaudebu(n)t Q(ui) Gaudia Su(m)ma Replebu(n)t.

"Visio S(an)c(t)a Dei Splendor Et Su(a)e Faciei."

Outer inscription:—

"Semp(er) Honest(at)is Studiu(m) Tenet Et P(ro)bitatis,

"Qu(um) Bo(na) Quis Tractat, Q(ui)s Se Virtutib(us) Aptat,

"Qu(um) Nichil E(st) Surdis Q(ui) Po(l)luit I(n)tima Cordis.

"His Del(e)c(t)atur D(omi)n(u)s Q(ui) Cor Speculat(ur)

"T(h)esaur(us) Tal(is) P(re)cios(us) Spi(ri)tual(is).

"Sic Exalta(n)t(ur) Q(ui) S(an)c(t)is Associa(n)t(ur).

"Vivent Iocu(n)di Q(ui) Spernu(n)t Gaudia Mu(n)di,

"Q(ui) Carnis Mise(r)ae Volu(n)t P(e)cca(ta) Cavere.

"Hec B(ea)t(u)s Bernha(r)d(us) (Scripsit)."

In the corners beyond, "Ovidius," "Boecius," "Aristoteles," and  
"Horacius":—

On Ovid's scroll:—

(1) "Cura Sit Ingenuas Pectus Coluisse P(er) Artes" (De Arte Amandi,  
II, xi. 121, 122).

(2) "Nu(n)c Cu(m) Fortuna Stat Q(ue) Cadit Q(ue) Fides."

On Boethius' scroll:—

(1) "Non Quod An(te) Oculos Situ(m) Est Sufficit I(n)tueri."  
(Consolationes Philosophiae, Bk. II, chap. i).

(2) "Pruden(cia) Sine Justicia Par(um) Vel Nichil P(ro)dest."  
(De Disciplina Scholarium, Bk. I, chap. i).

On Aristotle's scroll:—

(1) "Prav(us) Quoq(ue) Soci(us) Est Q(uu)m I(m)pedit Co(mmun)e  
Op(u)s."

(2) "O (E)ns Encium, Misere(re) Mei Hec I(n) Extremis."

On Horace's scroll:—

- (1) "Nemo Adeo Fer(us) (Est) Qui Non Mitescere Possit."  
(Epistles, Bk. I, No. I, i. 39.)
- (2) "Oderunt P(e)ccare Boni Virtutis Amo(r)e."  
(Epistles, Bk. I, No. XVI, i. 52.)

On the 3 semi-circles, outside the large medallion, below the figure of Philosophy:—

"Et Pr(a)ediu(m) In Olde(n)rode Ex Fu(n)do | Edificaveru(n)t Spina(s)  
Et Trib Ulos Eradica(n)tes."

On the 5 semi-circles, in a corresponding position, above Philosophy:—

"Co(m)pleta Su(n)t Hec Sub Venerabili | Priore Gerhardo Perm(an)-  
ente | D(omi)n(u)m Hinricu(m) | Monaste | Rii."

Two inscribed square borders enclosing the whole composition. Inner border (beginning from middle of left side):—

"Alheid (Zitlon), Marg(a)reta (Gu(n)ter), Gesa (Alen), Marg(a)reta  
(Nolre), Gesa (Claws), Zofia (Ramen), Lucre(tia), M(ar)g(are)ta,  
Agnes, Dobre, Lucre(tia), Elisabet, Gert(r)ud(e), Harum Religiosarum  
Ac Devotarum Virginum Sudore Ac Manuu(m) Labore Gloriosu(m)  
Istud Monasteriu(m) Heni(n)gen Ex Antiqua Vetustate Dirutum A  
Fu(n)dame(n)tis Noviter Erectum E(st) Sub Regimine Honorabilum  
Virorum Religiosorum P(ro)fessor(um) I(n) Rike(n)berch S(an)-  
(to)r(um) D(omi)ni Arnoldi Ste(n)wick Qui Ultra XXX A(n)nos  
Et P(ro)vidi Antonii Colhof Q(ue) Ultra XX A(n)nos Nobiscum I(n)  
P(ro)speris Et Adversis P(er)severa(n)tes Ordinati Ex Favo(re) Pii Pr(in)-  
cipis Hi(n)rici Hore(n)se(n) Co(m)missarii N(ostri) Prioris In Rike(n)-  
berch Pi(a)e Recordacionis."

Near the figure of Ovid:—

"No(m)i(n)a Noviciar(um) Belre, Mechtildis, Alhed, Elisabet."

Outer border inscription (beginning at top, on left side):—

"(A)nno D(omi)ni M° D° XVI Venerabilis D(omi)na Elisabet  
Te . . . Priorissa (?) Me Fier(i) . . . it Per Has Deo Co(n)secratas  
Ac Professas Virgines, Marg(a)reta(m), Honborch Supp(ri)orissa(m),  
A(n)na(n)lunema(n)s Procuratrice(n), Ioha(n)na(m) (St(o)crem), Godel  
(Krumhof), Alhedis (Pohen), Iudit (Swulber) Sacrista(m), Ioha(nnam)  
(Brostede), Alhede(n) (Kocks), Gesa(m) (Brostede), Agneta(m)  
(Lapperdes?), Anna(m) (Cerden), A(n)n(am) (Vechen?), Margareta(m)  
(Brocres?), Katerina(m) (Stelter), Elisabet (Bergen), A(n)na(m),  
(Brostede), Gertrude (Voget), Lefeke(n) (Groten), C(u)negu(n)de,  
(. . .), Elisabet (Verbeck), A(n)na(m), Lubere, An(n)am (Dreger),  
A(n)na(m) (Scutwerter), Margareta(m) (K(?)rauvel), Gesa(m) Horn-  
borch, A(n)na(m) (P(?)iren), Margareta(m) (Vechgelt), Margareta(m)  
(Witcop), Beata(m) (Brores), Elisabet (Rusen), Lucia(m) (Glumer),  
Katerina(m) (Susteraans), Margareta(m) (Binder), A(n)na(m) (Pawec?)  
Gesa(m) (Westual), Margareta(m) (Bodirer), No(m)i(n)a Cöüsar,  
M(ar)g(are)ta(m) (Scarnemest), Alheid (Achem), Mechelt (Lenten),  
A(n)na(m) (Hamel), Sofia(m), Engel (Locts?)."

NOTE.—The names in brackets are worked above or below the (preceding)  
religious names.

## NORWAY.

No. 400. Small mat; tapestry-woven in wools, with a simple pattern of lozenges with serrated outline, in black and red with yellow centres, leaving alternately a black or red cross. Each end has a wide border and four or five narrow ones, the former filled with yellow and white crosses upon a ground of alternate red and black squares, and the latter with small diaper patterns. Given by Mr. H. C. Marillier. Nos. 401 to 404. Four small mats tapestry-woven in bright colours with geometrical figures with stepped outlines. 18th or early 19th century. Given by Lady Watson. Such mats are used by the peasants as either floor-coverings or blankets.

## POLAND

It is known that carpets were made in Poland in the 17th century and an example (No. 410, Room 127, Plate LII) in the Museum has a pattern of baskets of flowers, plumes and small birds on a green ground. This carpet was at one time believed to be English and its resemblance to English carpets is very close, but a recent opportunity of comparing it with examples undoubtedly Polish, has led to its present attribution.

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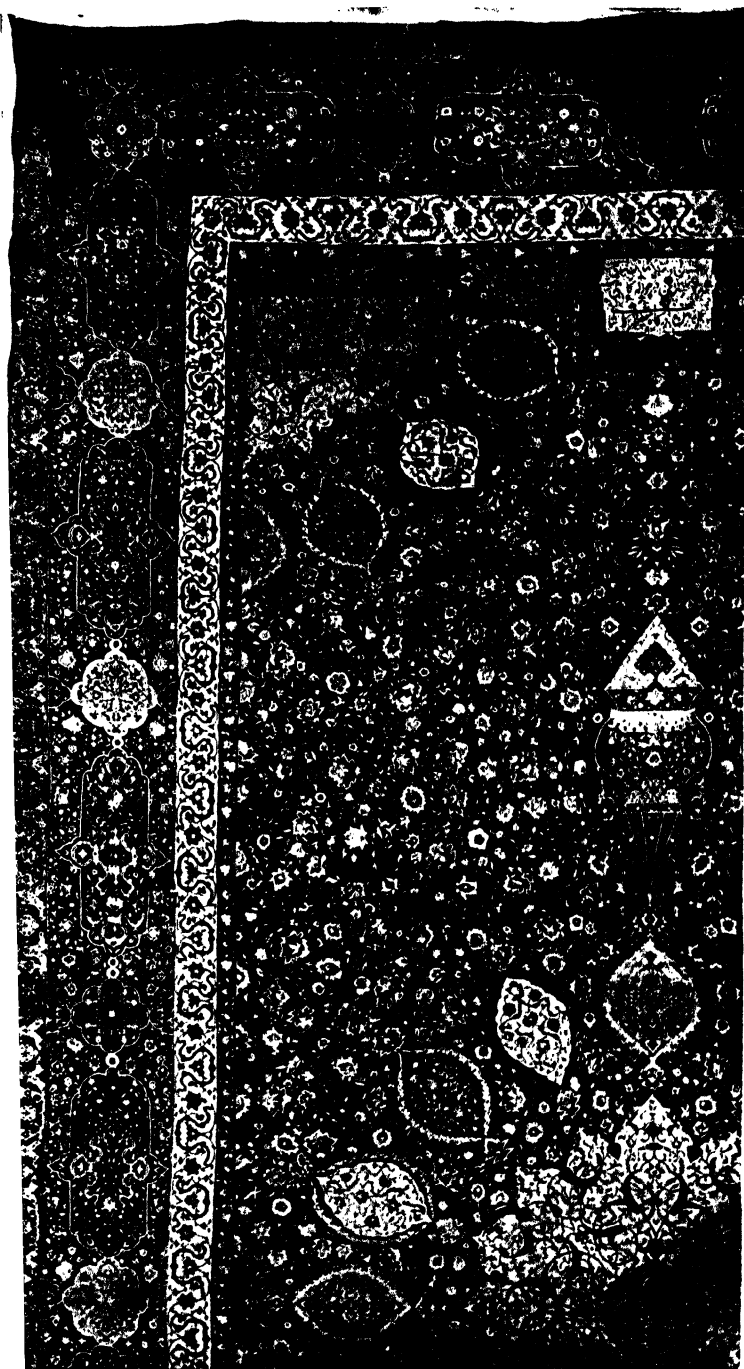
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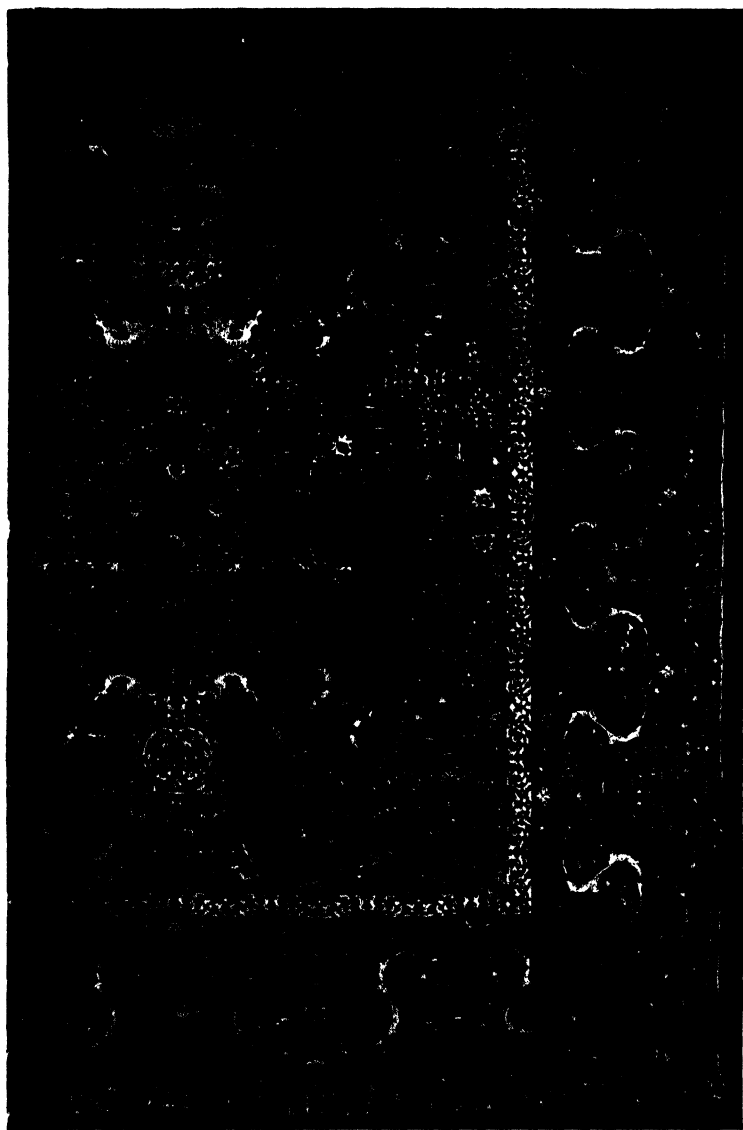
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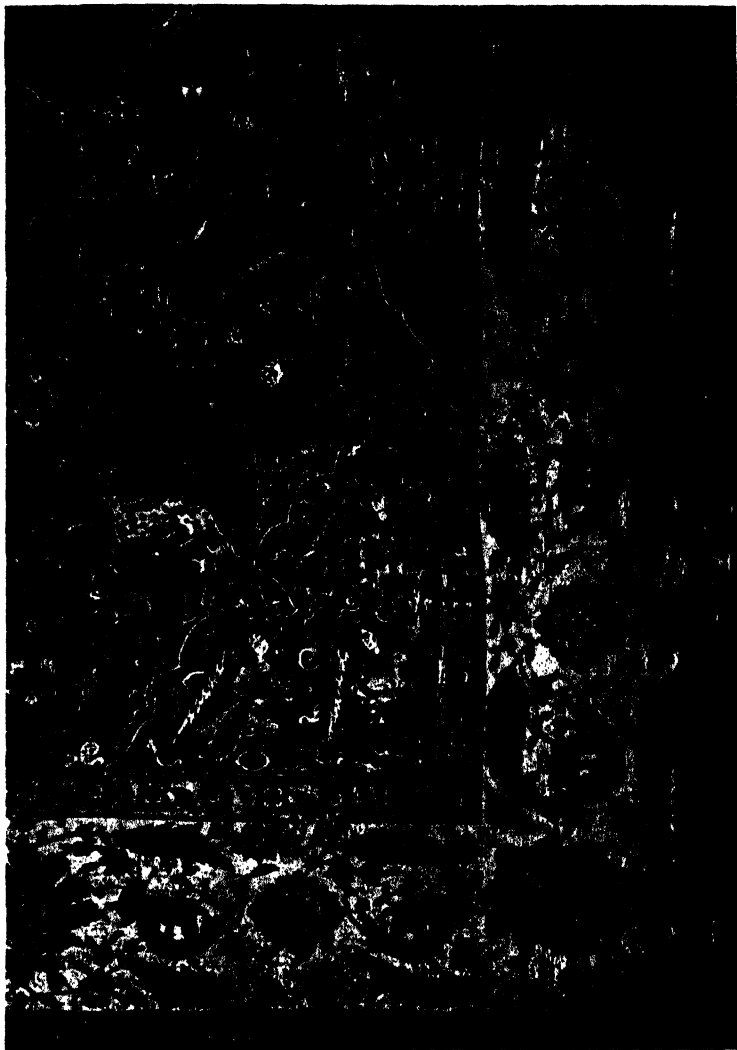
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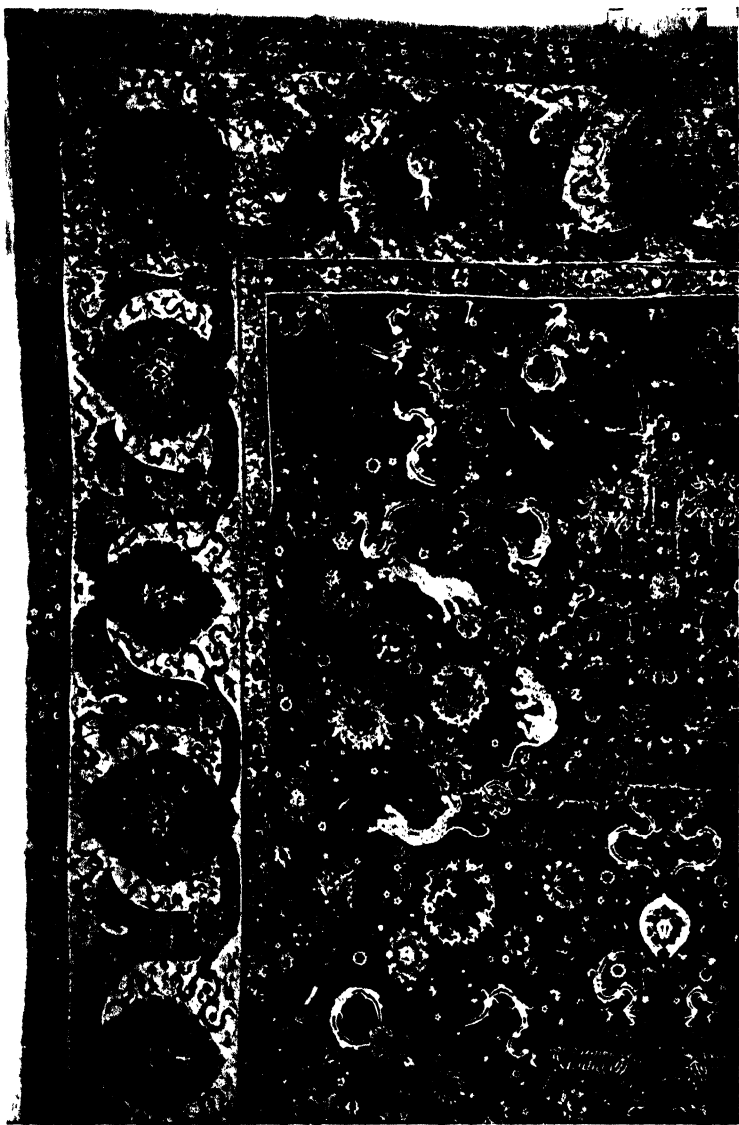




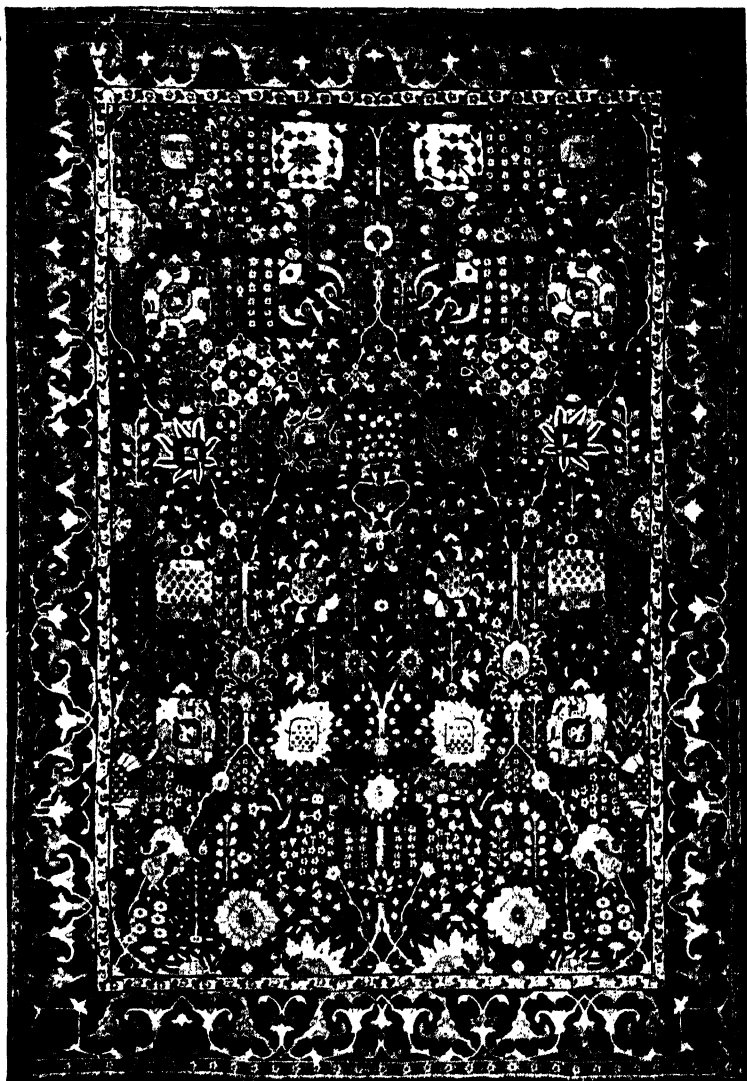
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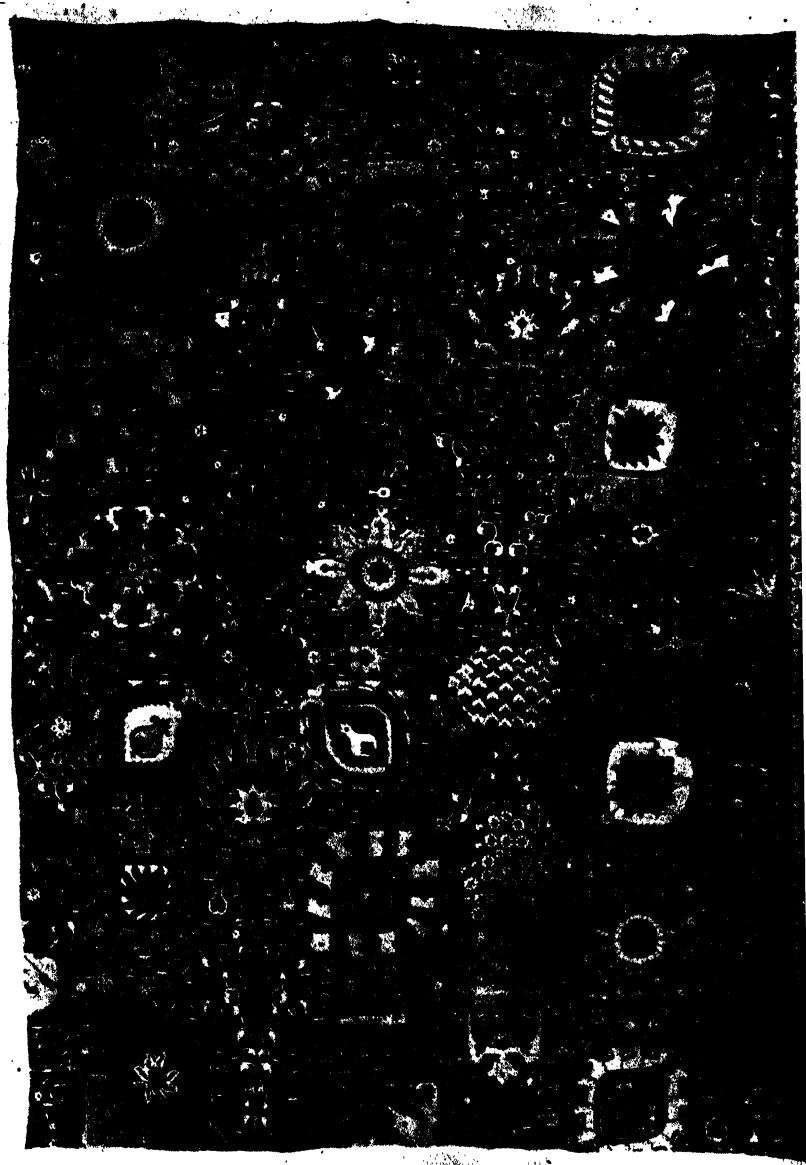


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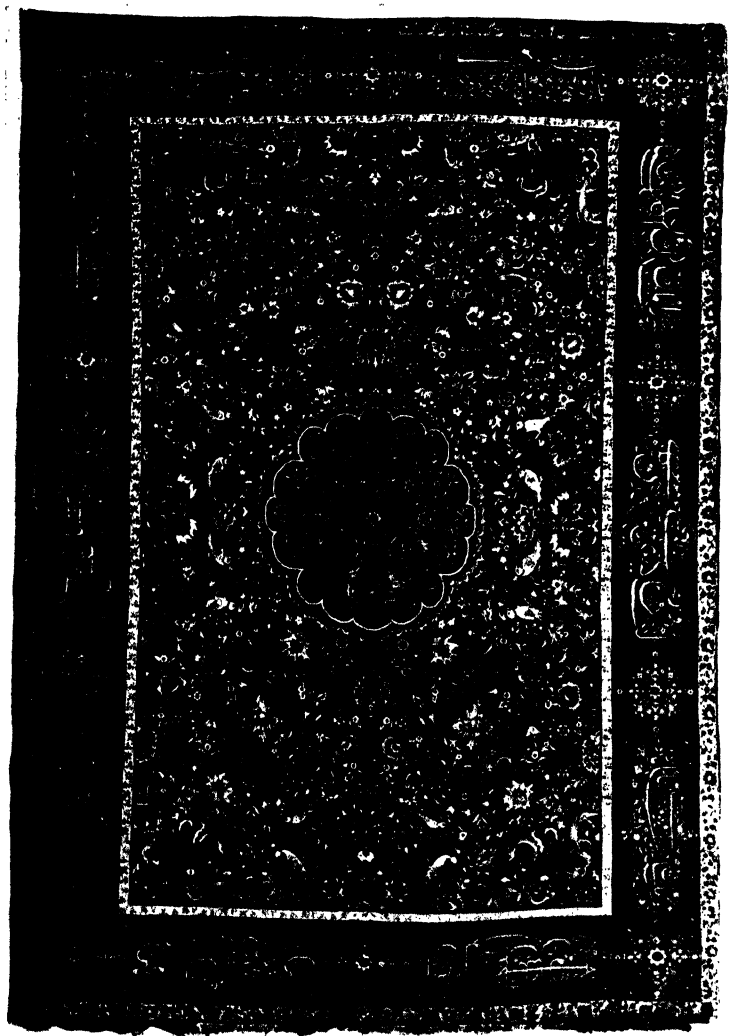
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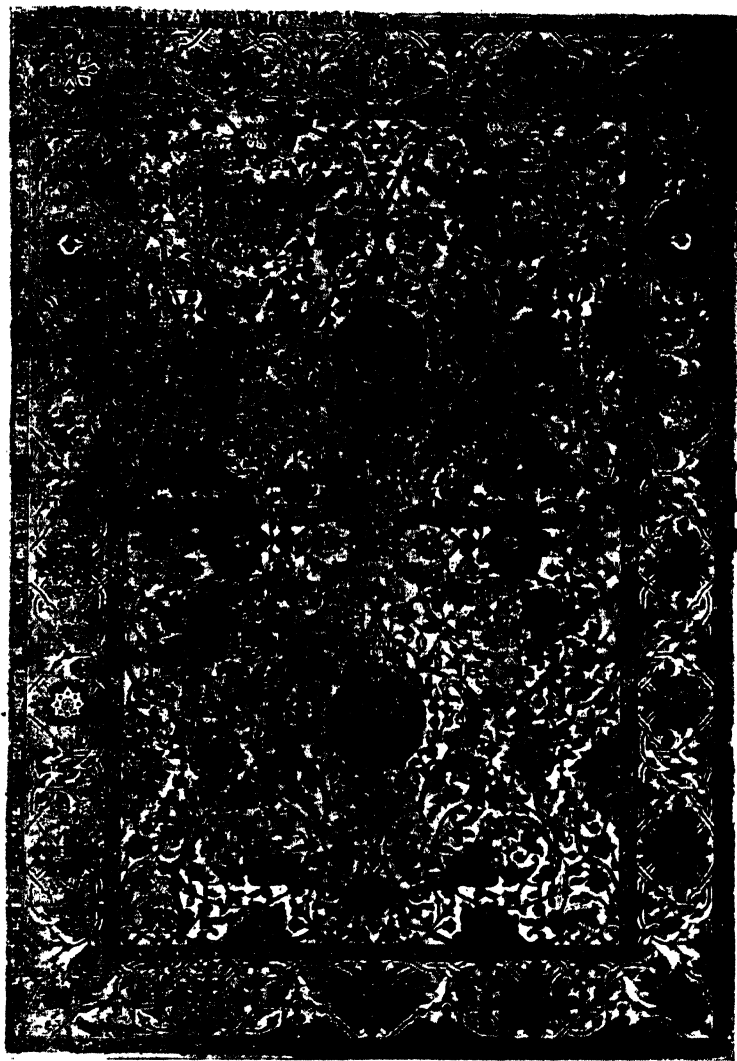


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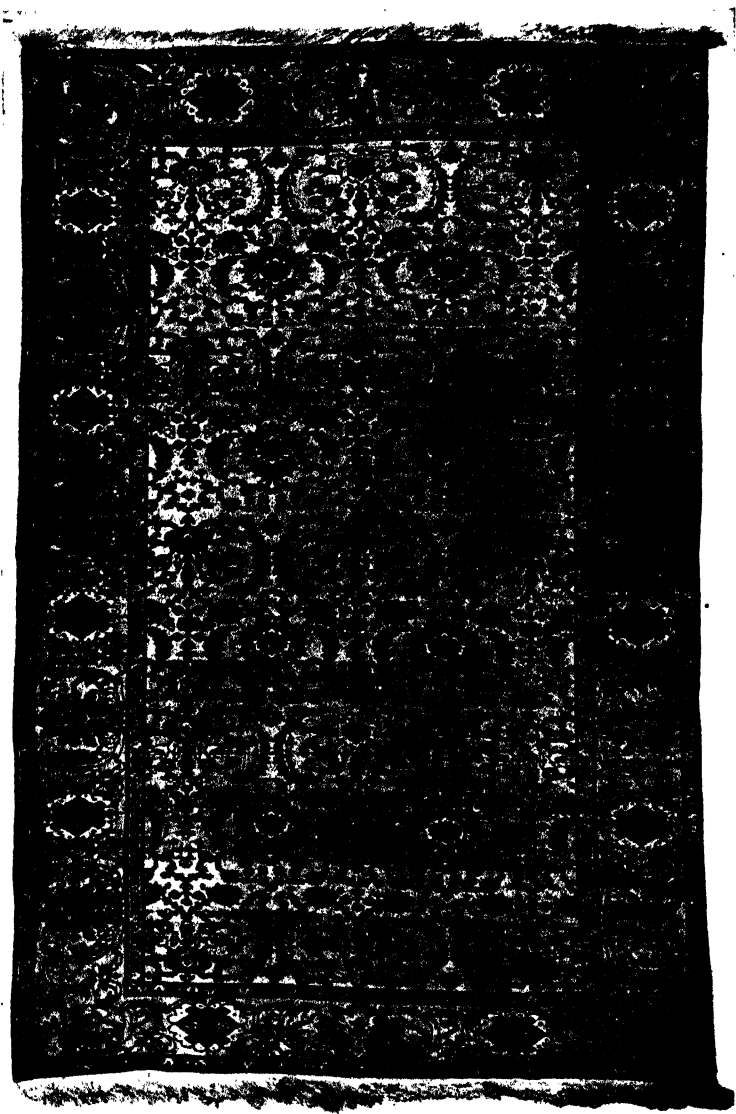




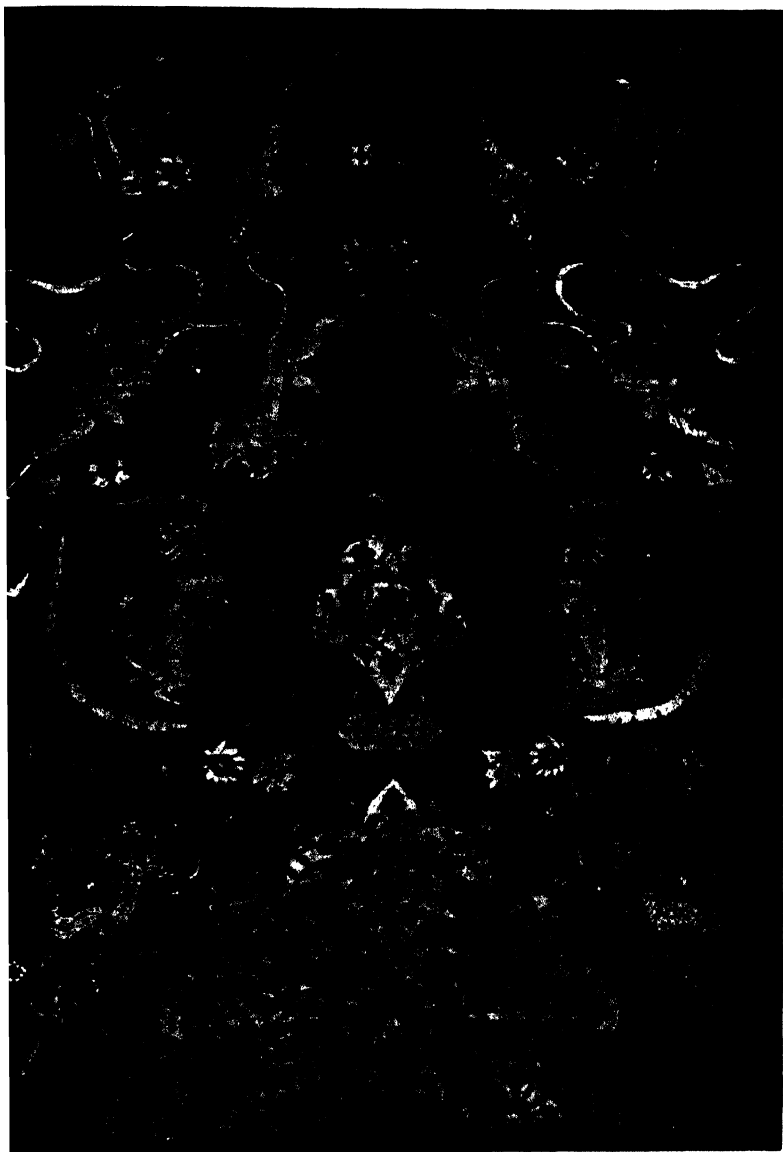
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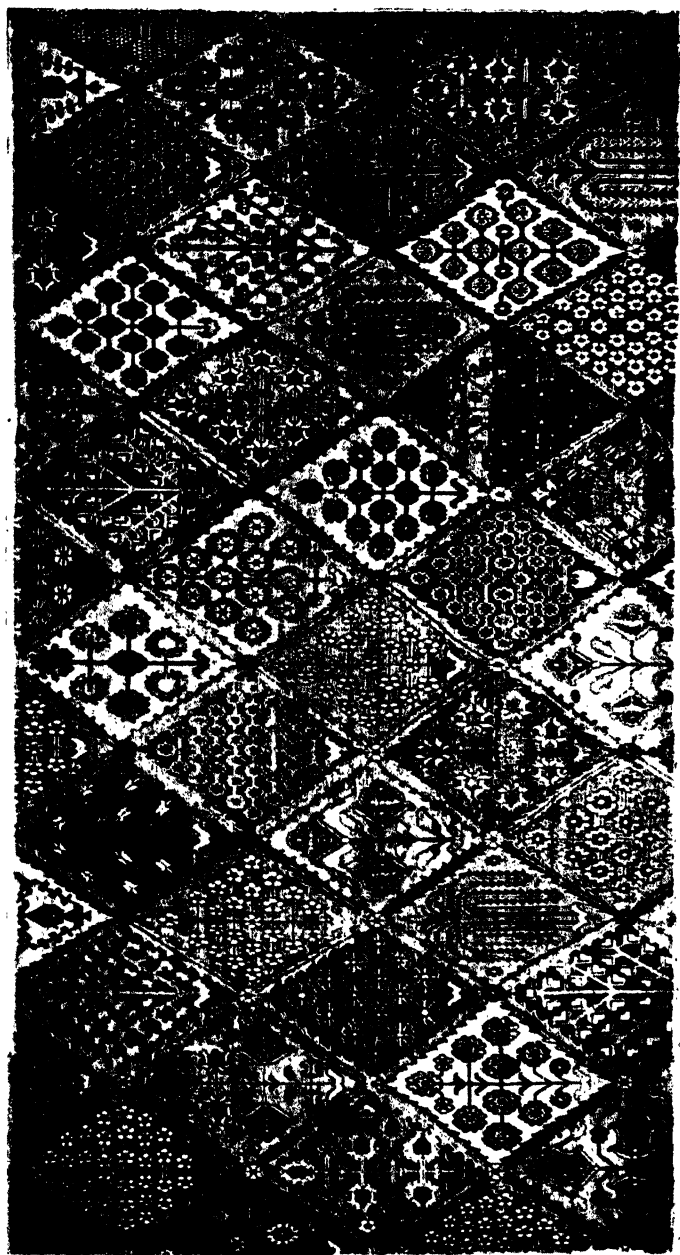
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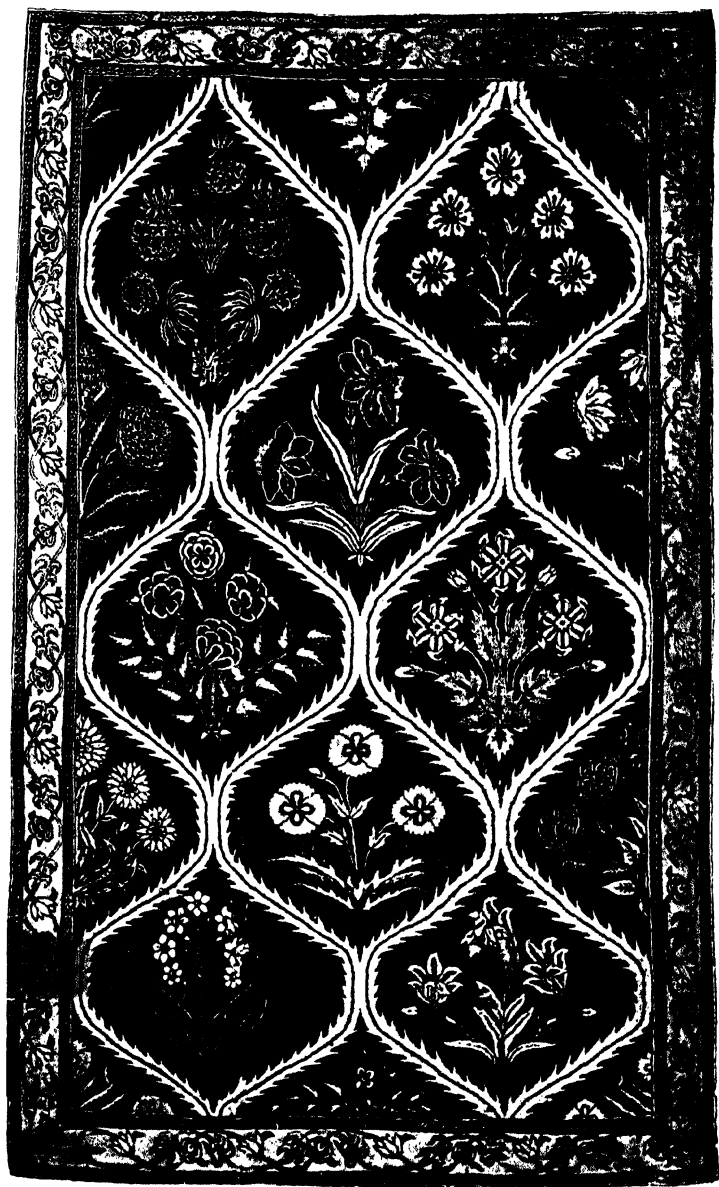
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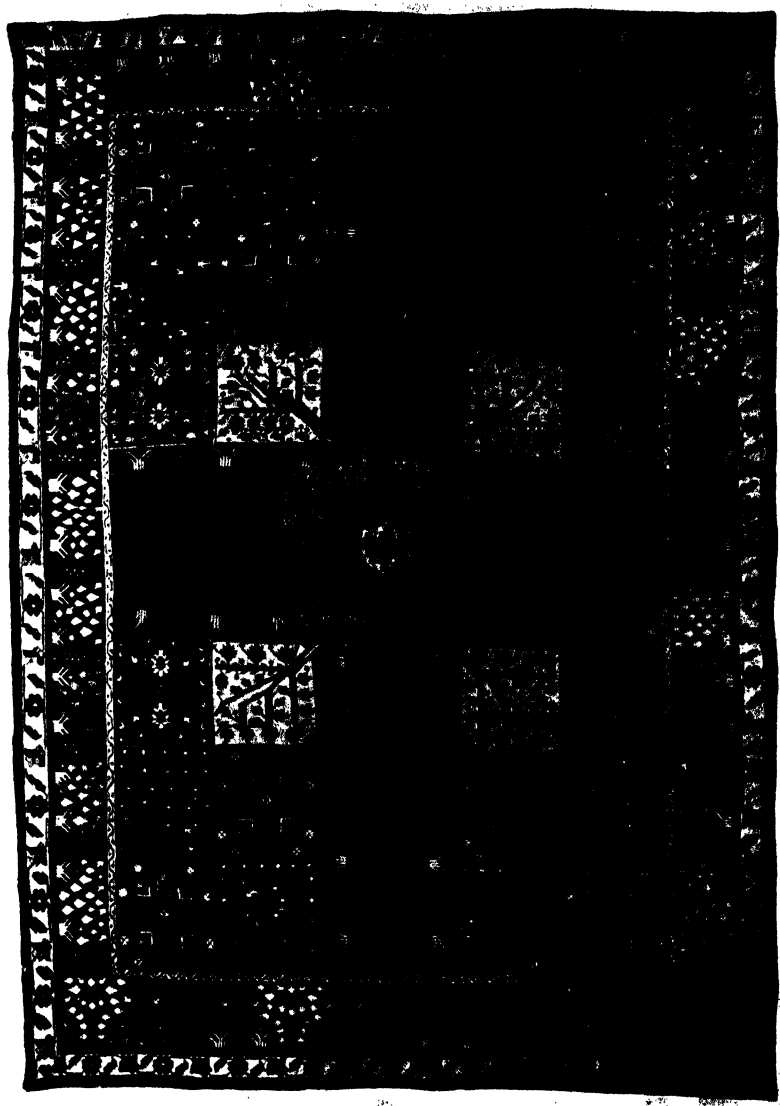


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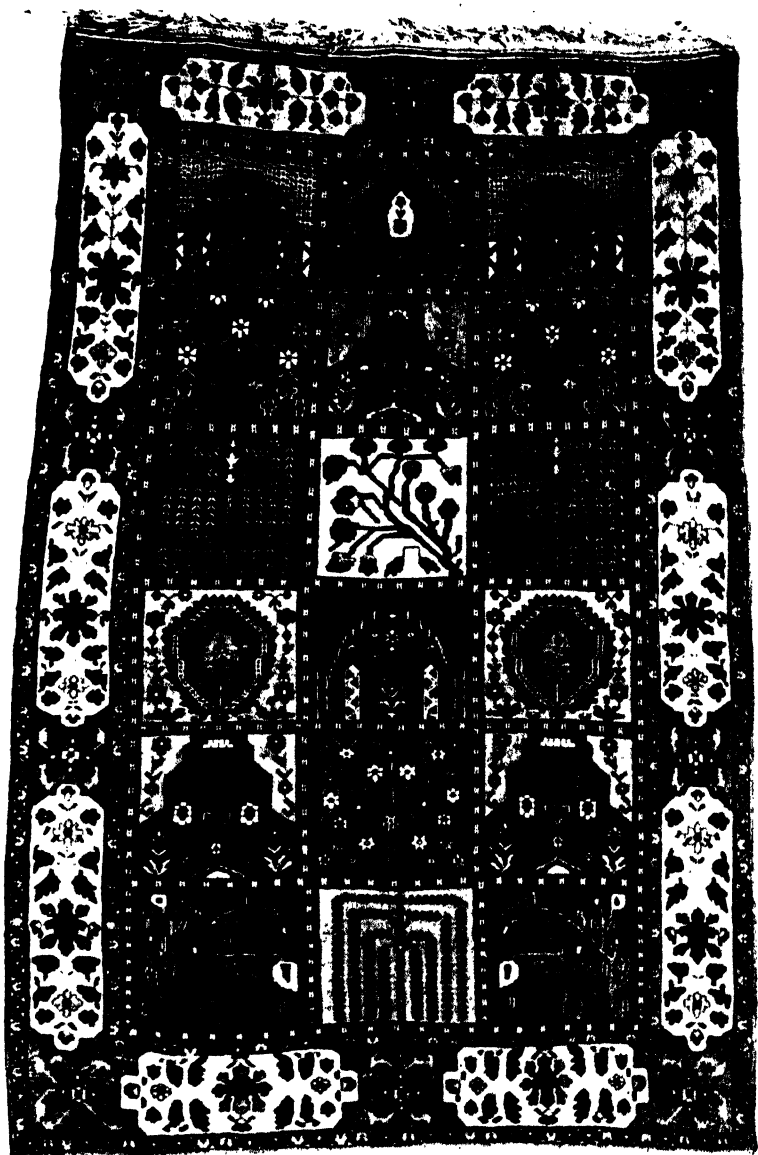


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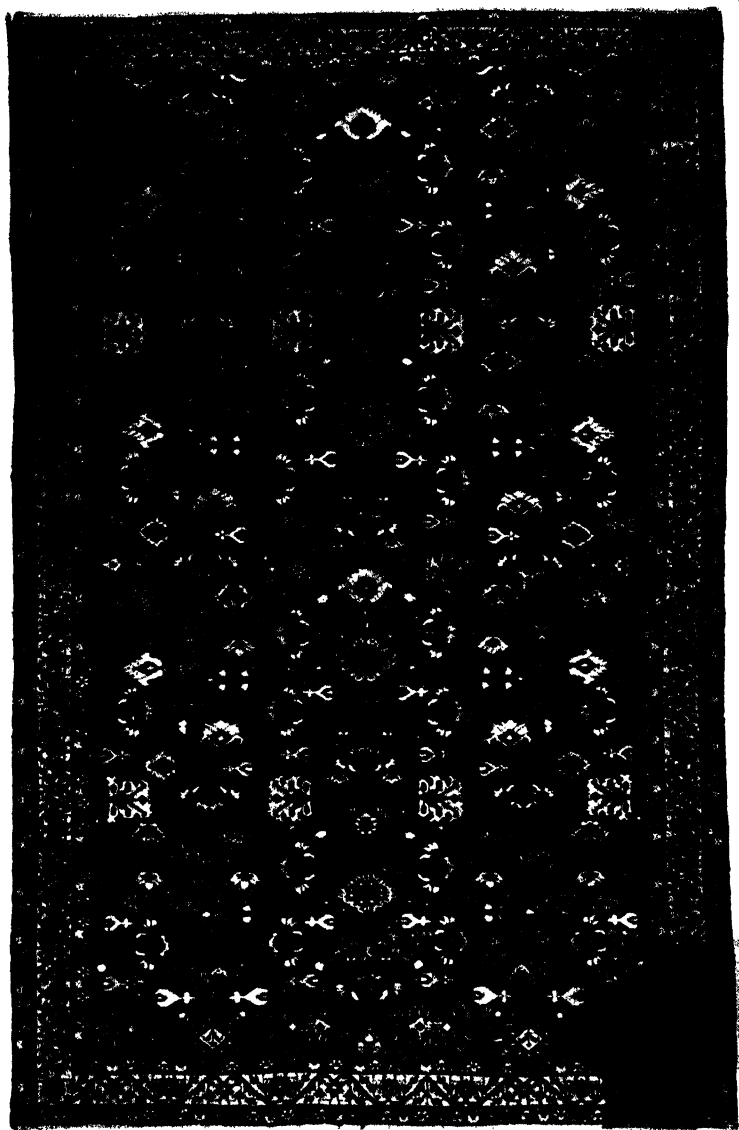




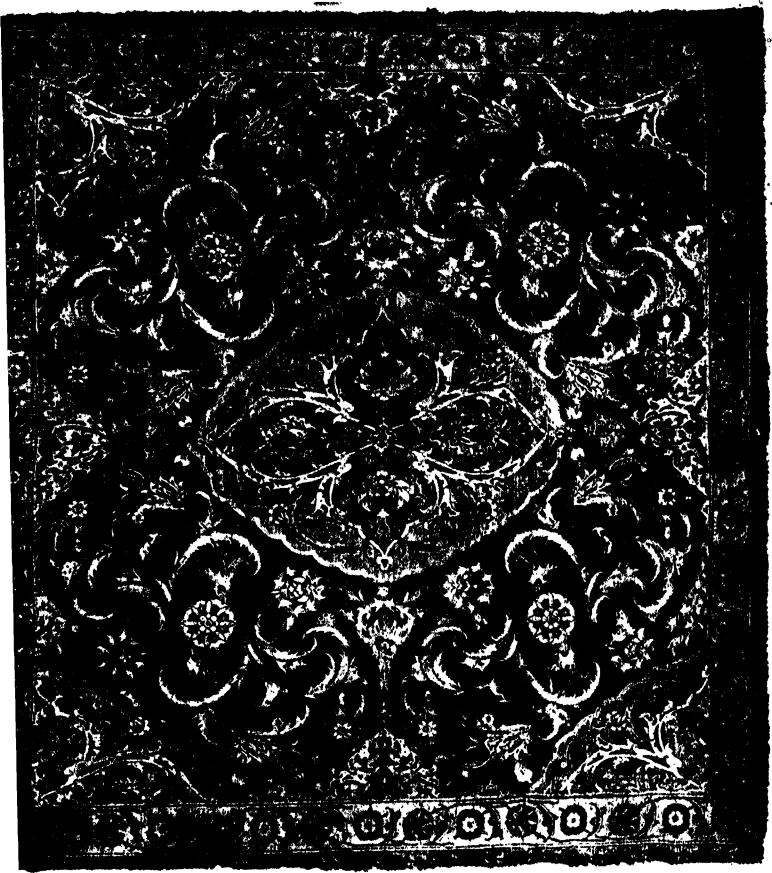
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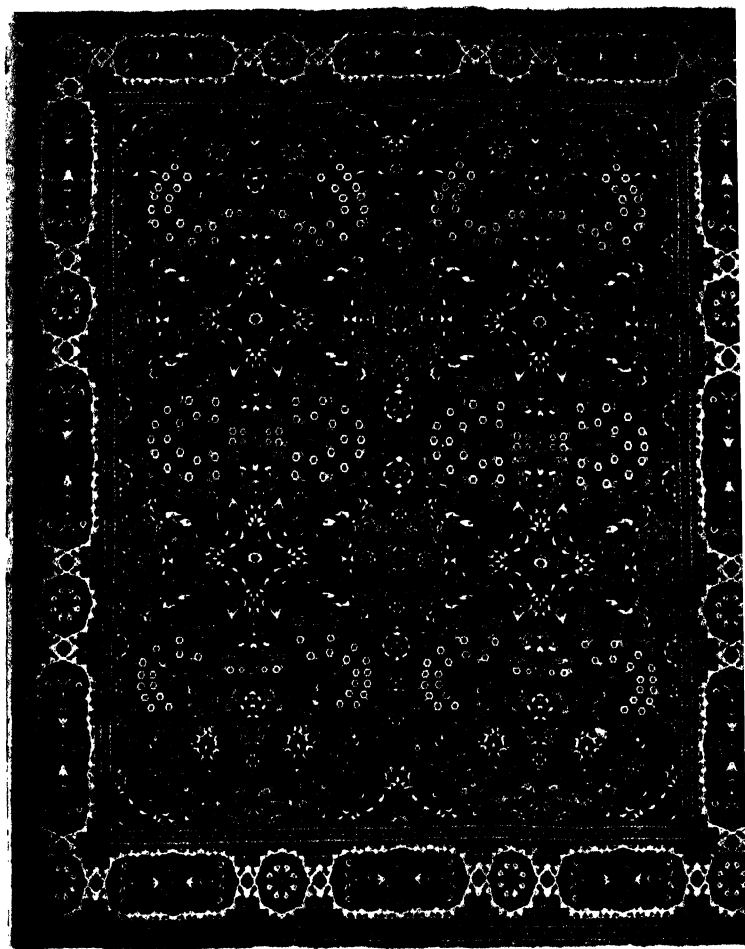
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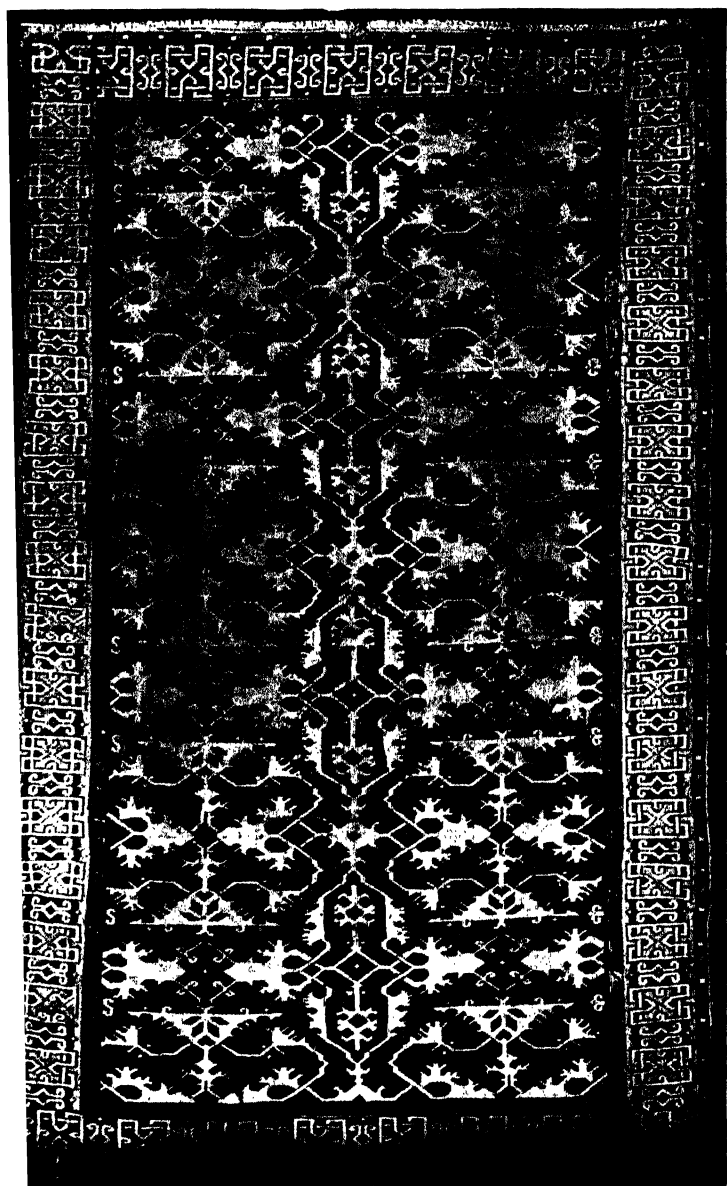
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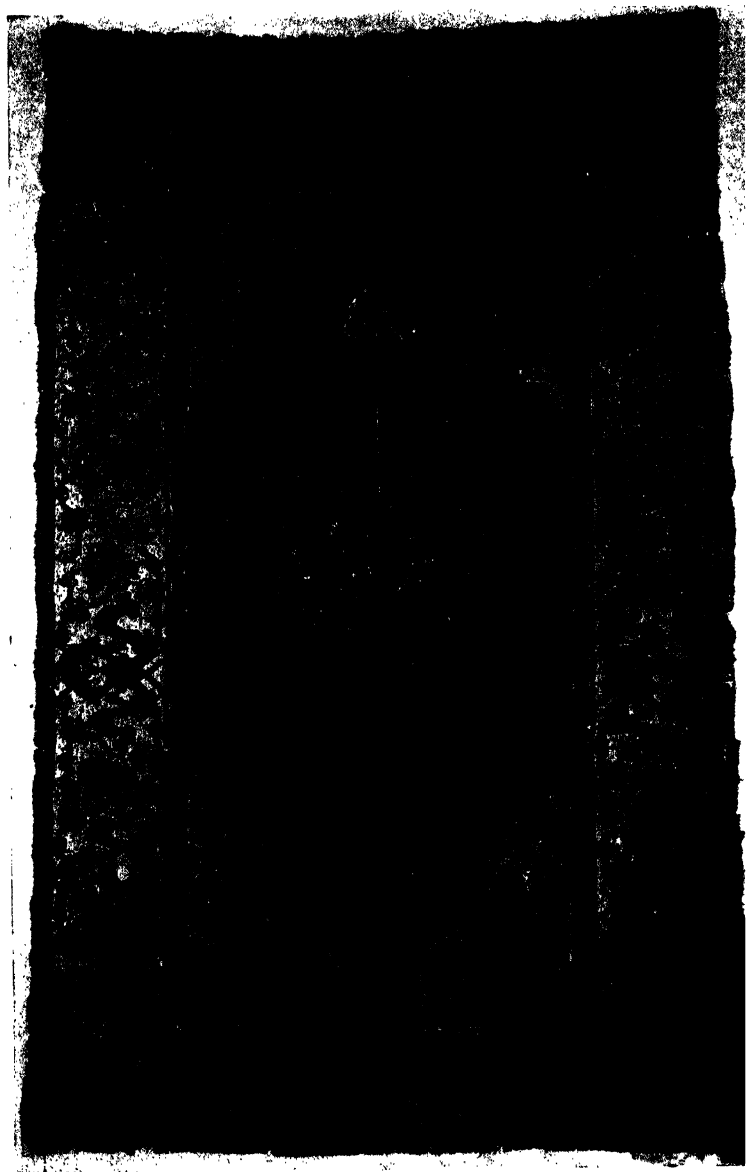
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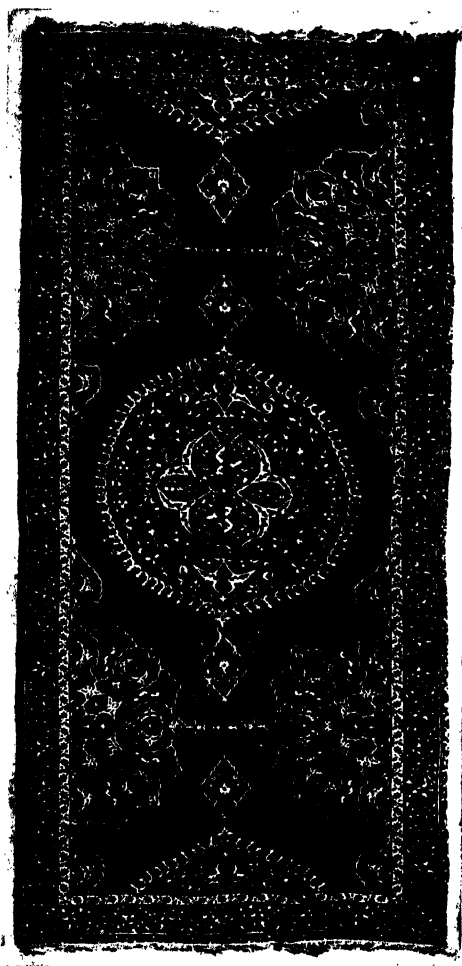
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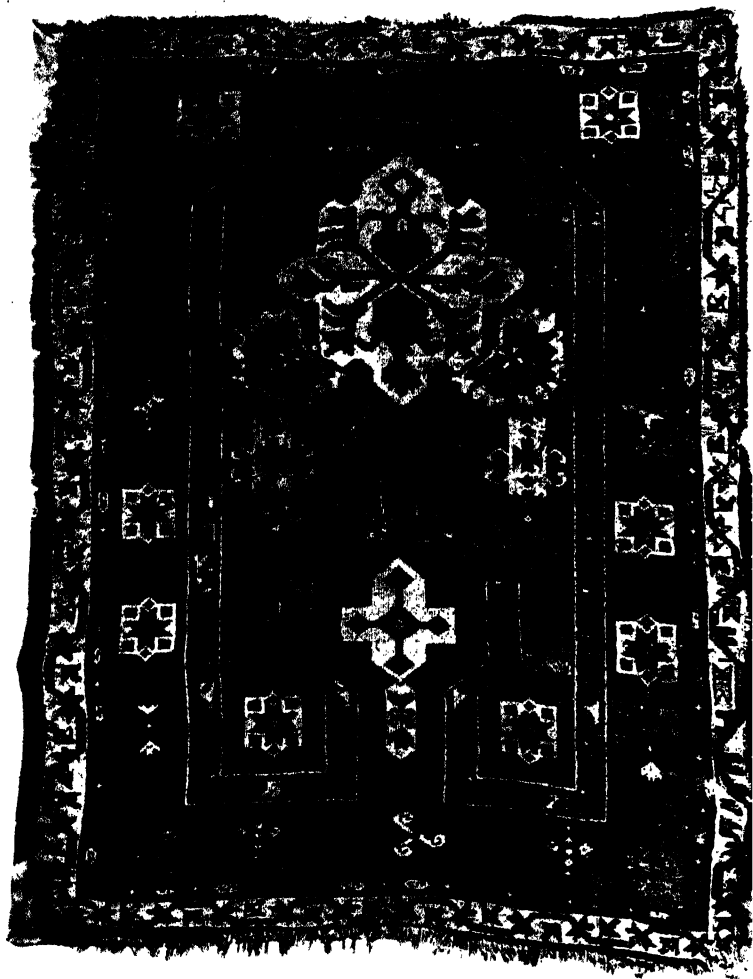


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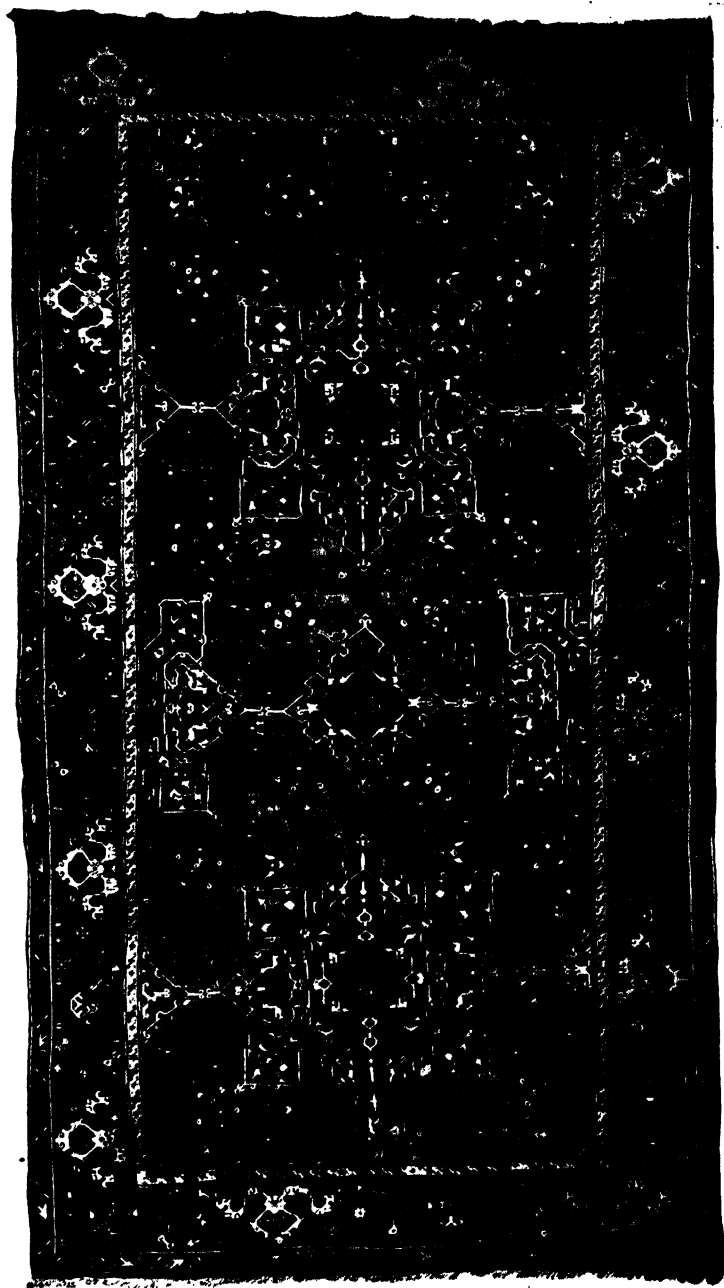


135. PILE CARPET. Turkish (Ushak); 16th or early 17th century (p. 25).

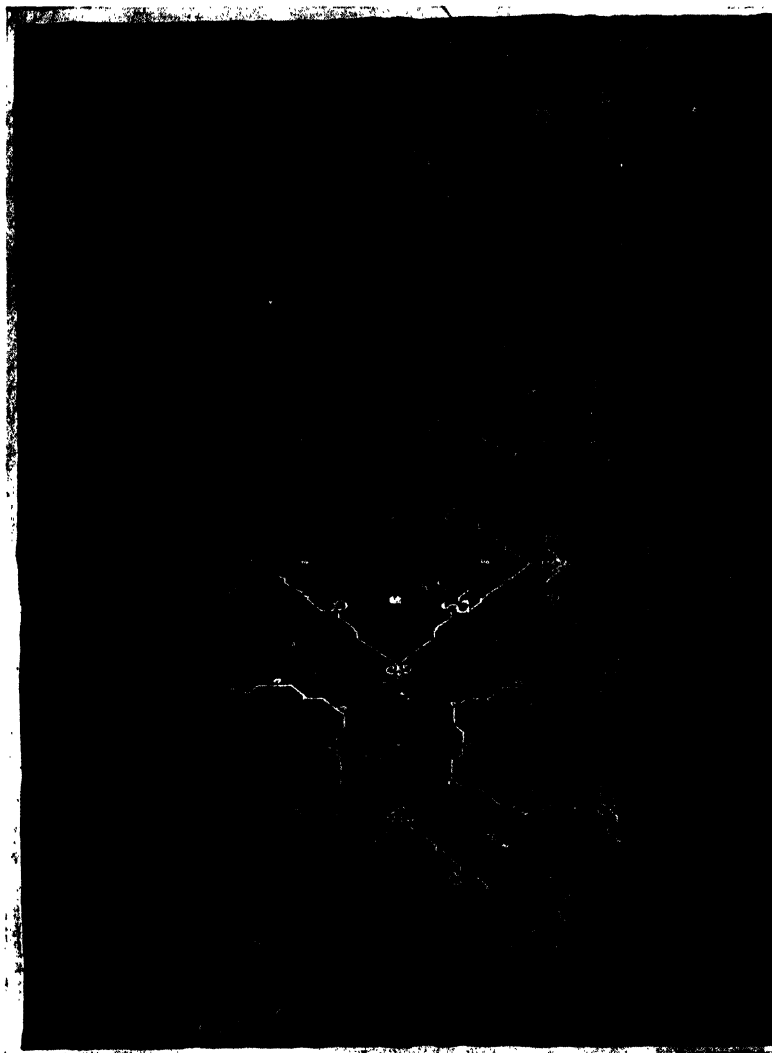




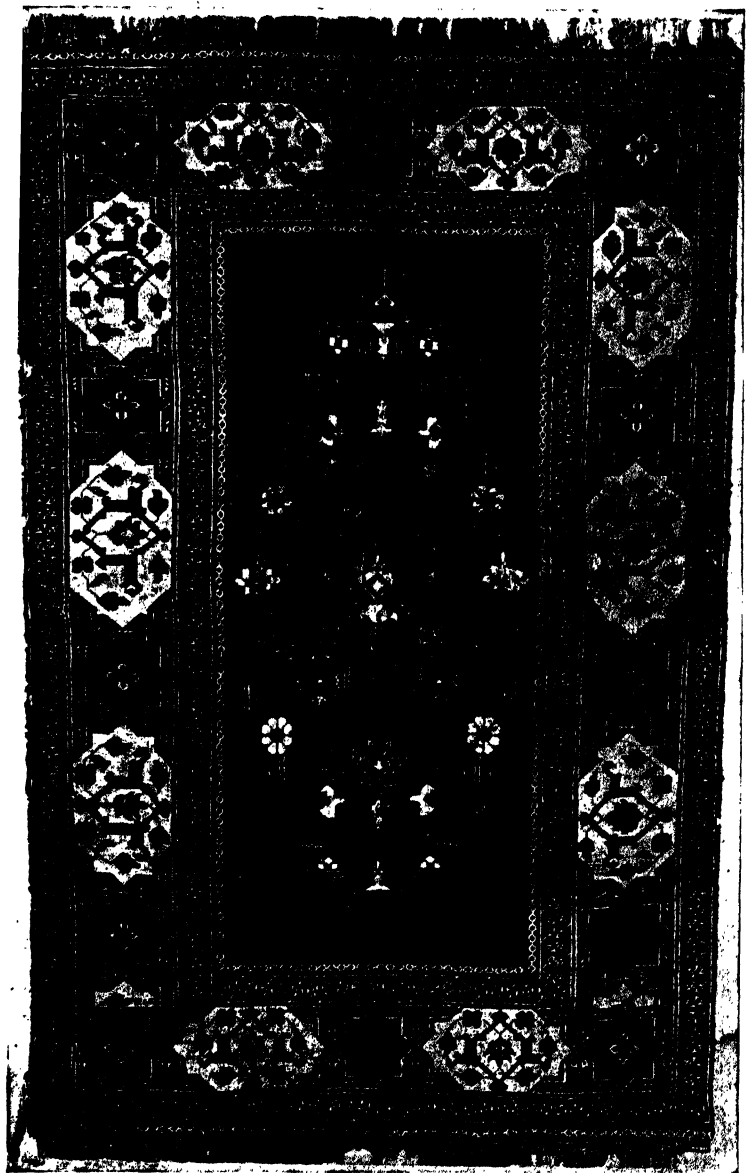
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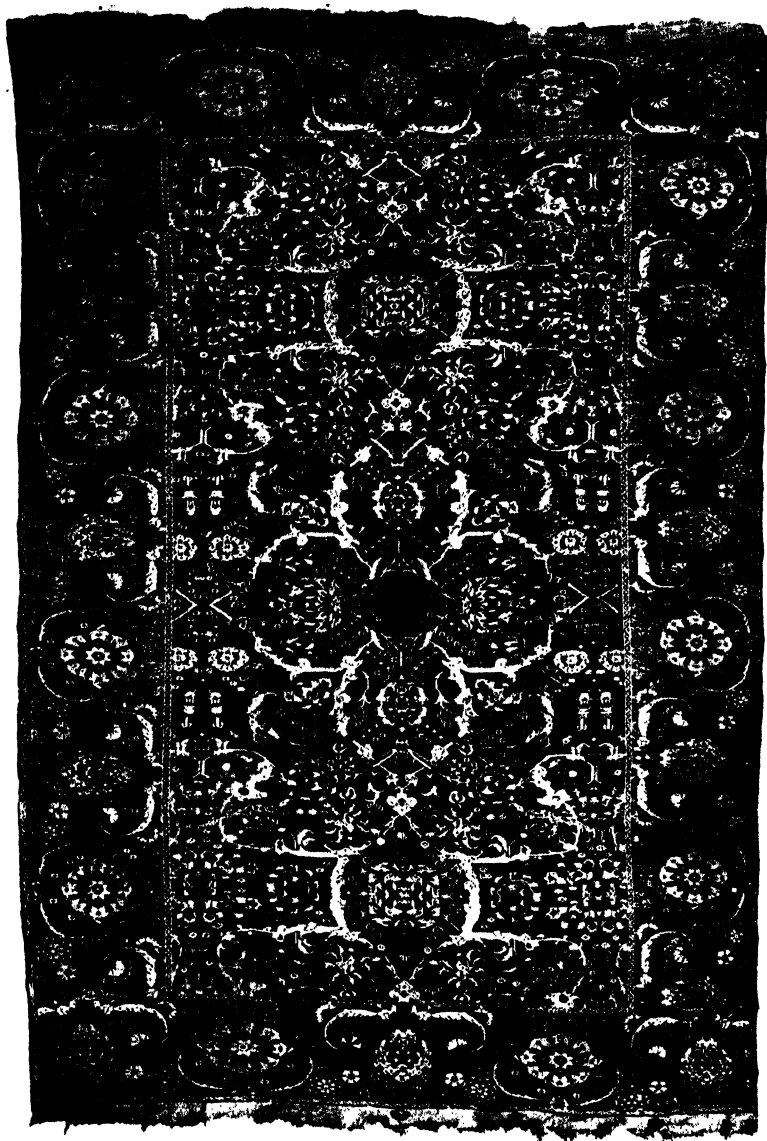
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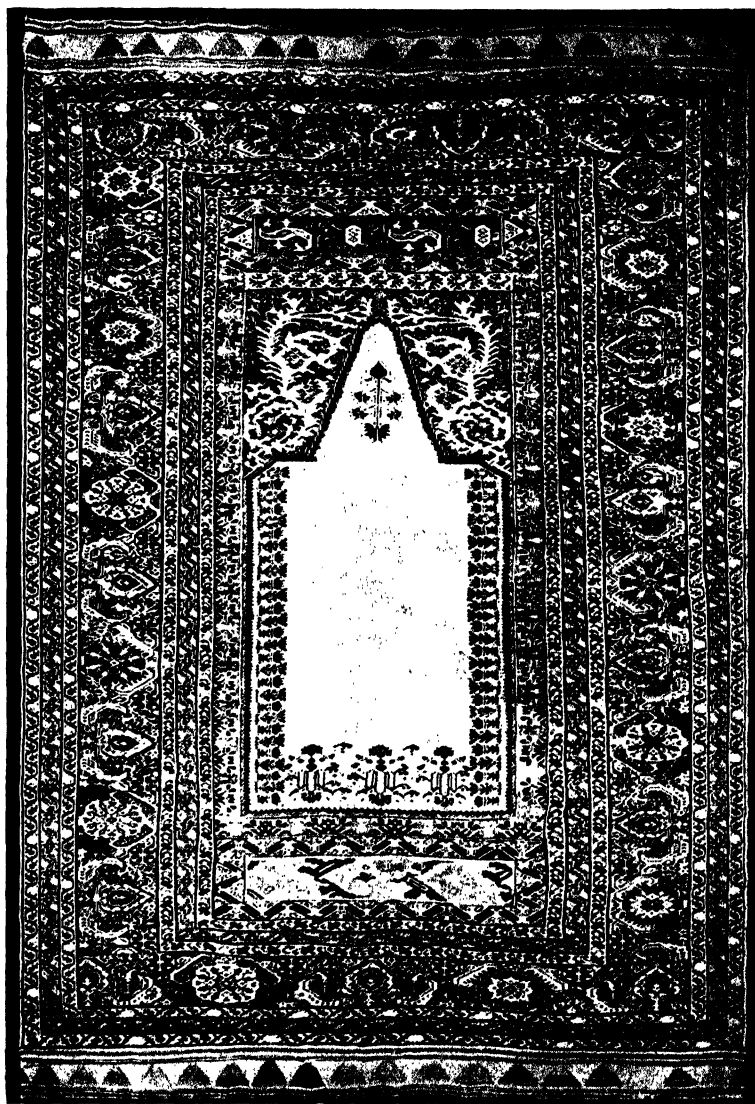
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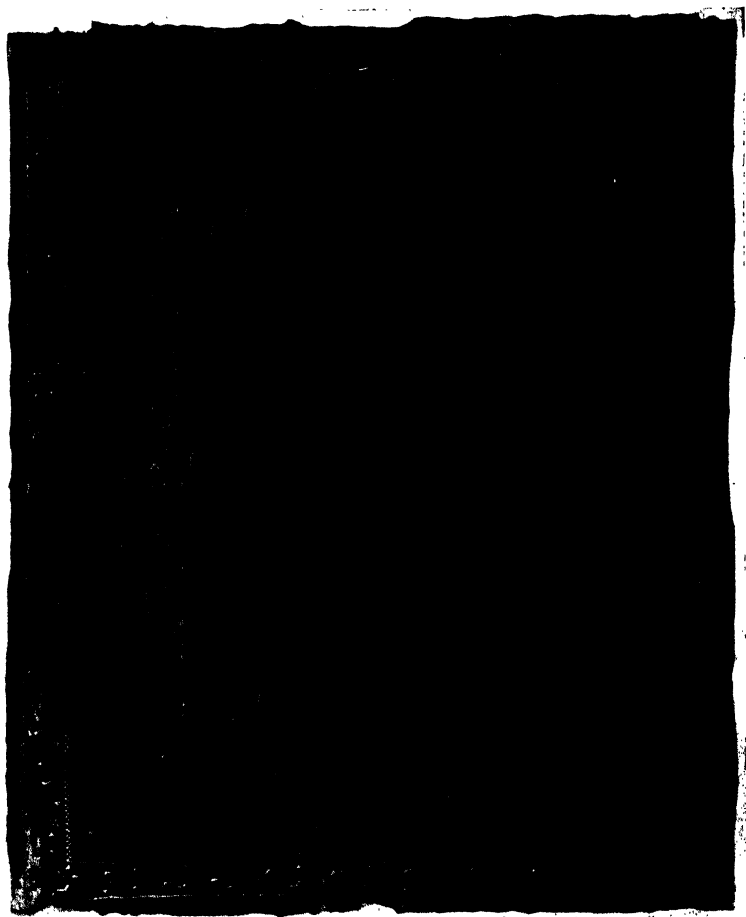
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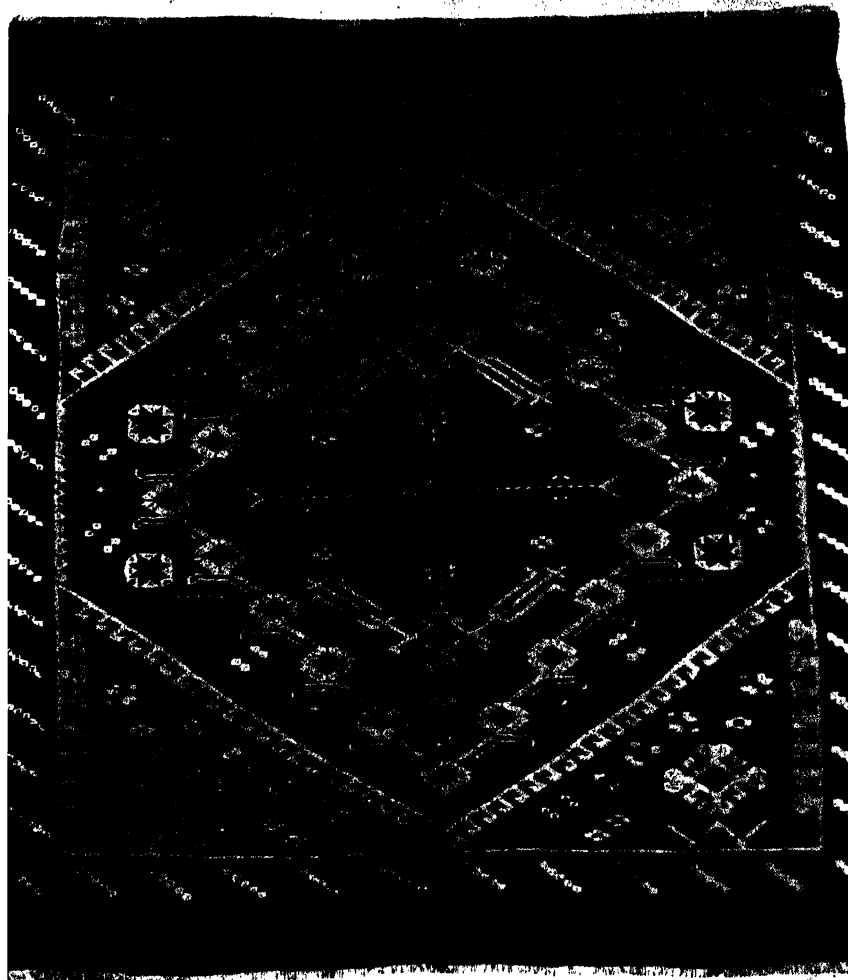
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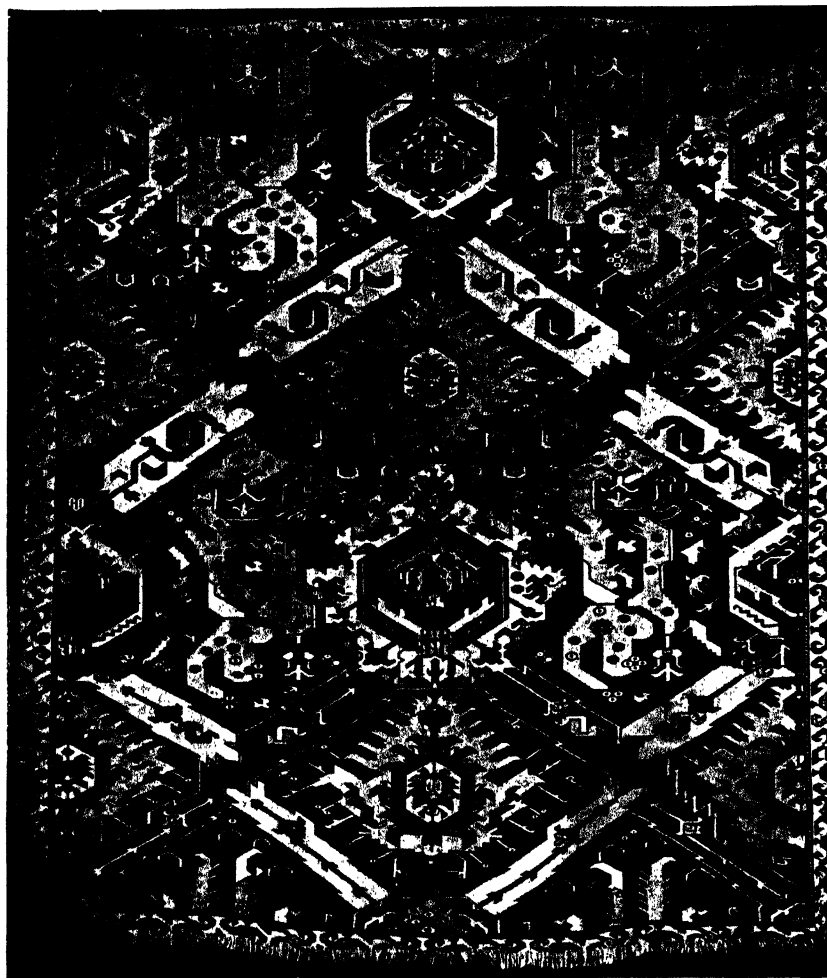


164. TAPESTRY-WOVEN CARPET. Turkish; 17th or 18th century (p. 28).

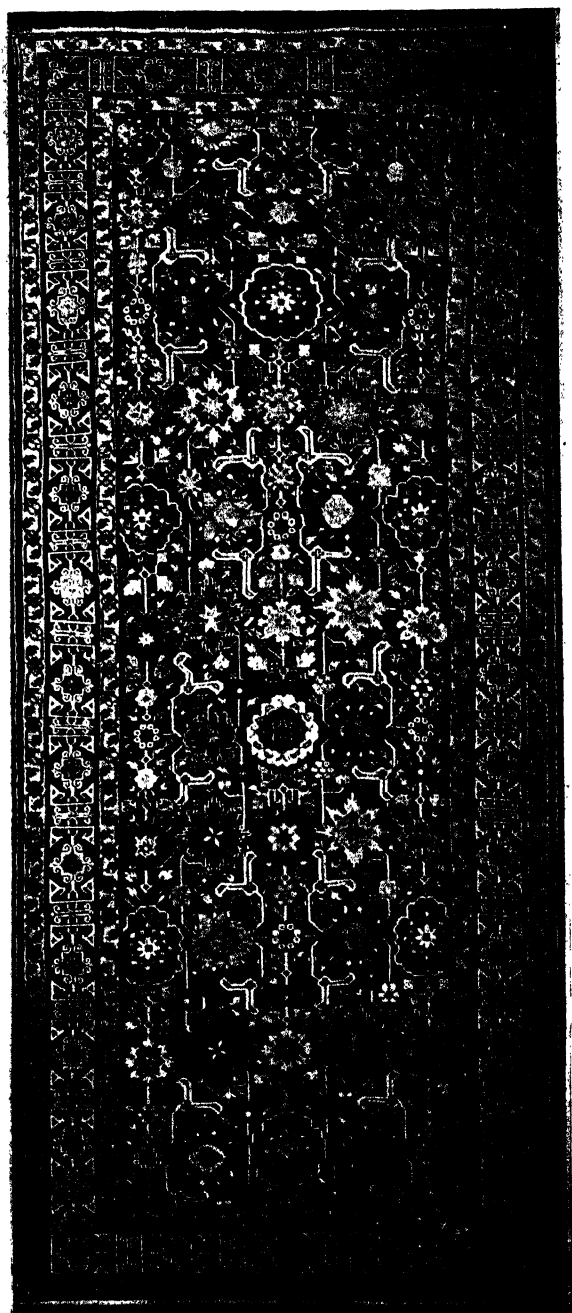


165. PILE CARPET. Turkish (Bergama); 18th century (p. 28).

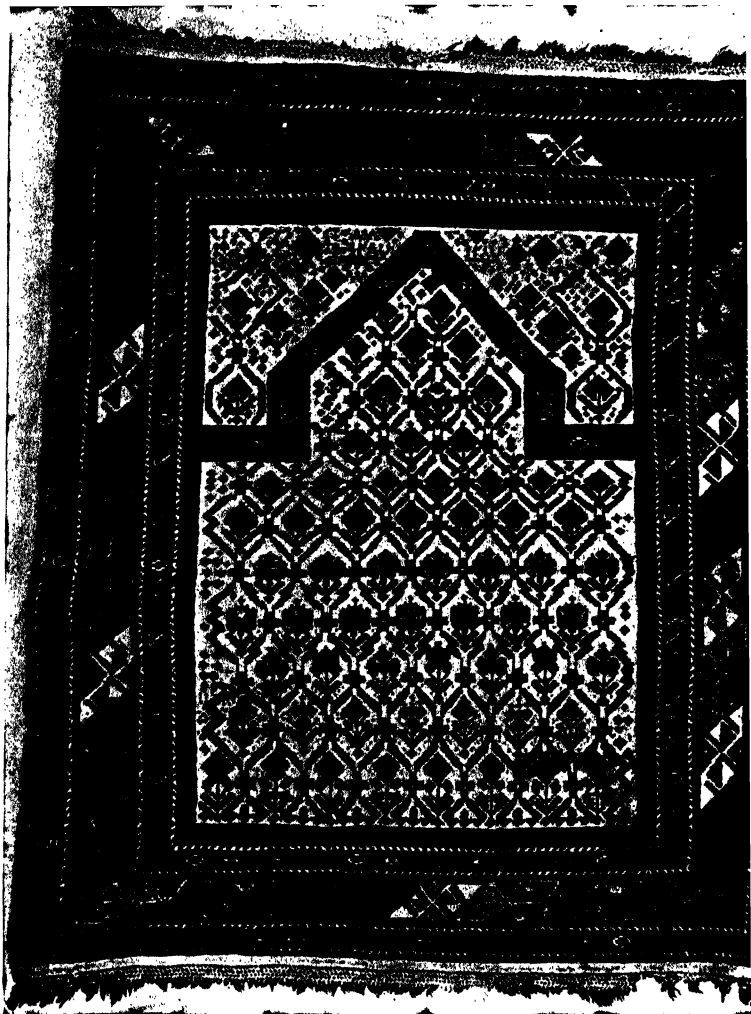




171. PILE CARPET. Armenia or the Caucasus; 17th century (p. 29).



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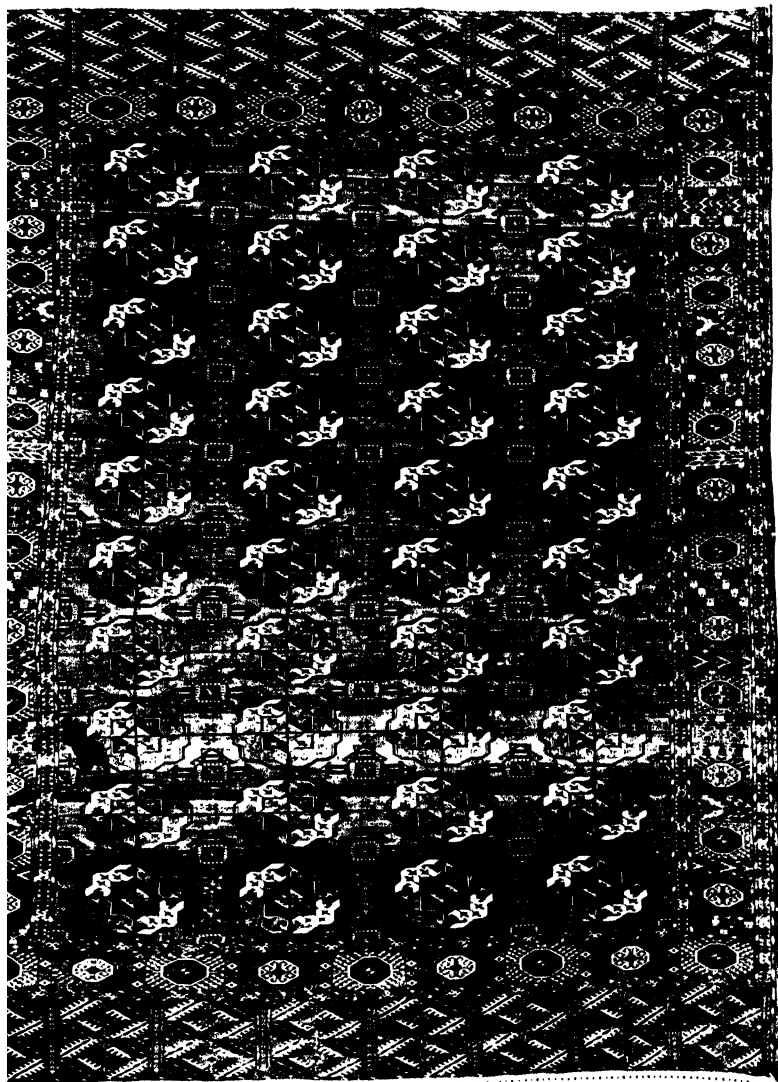
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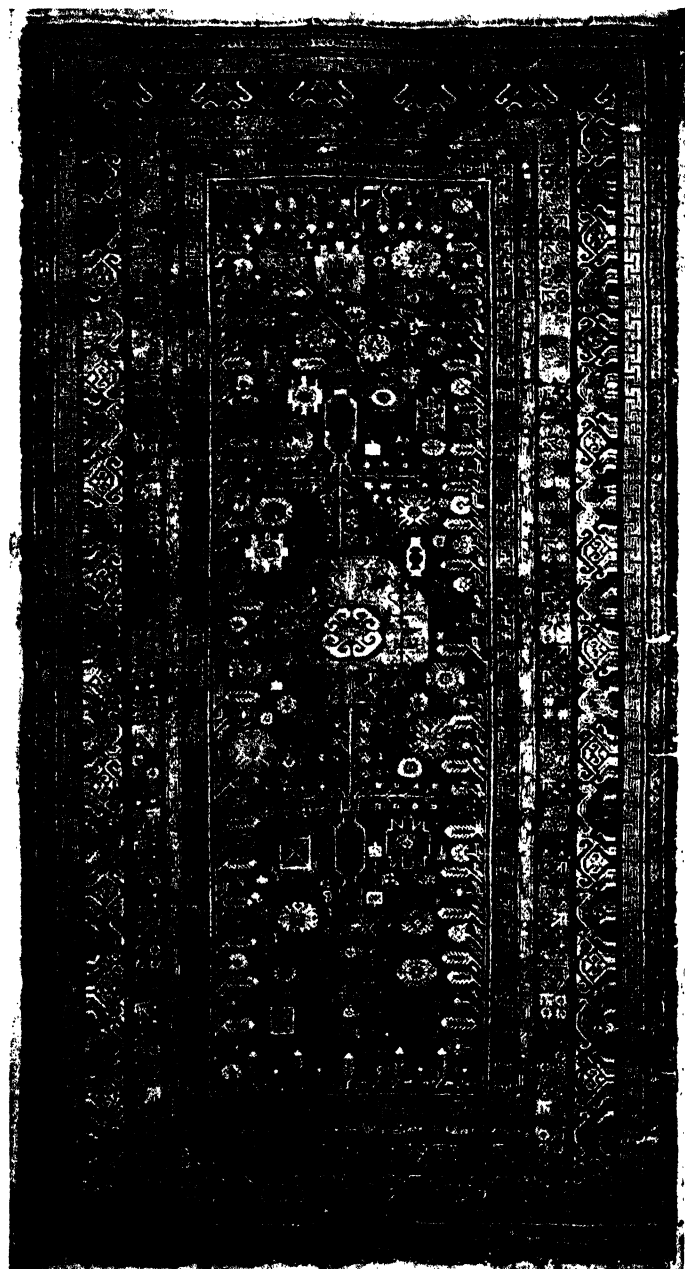


255. PILE CARPET. Turcoman (Tekké); 19th century (p. 34).



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279. TENT-BAND. Turcoman (Yomud); 19th century (p. 34).

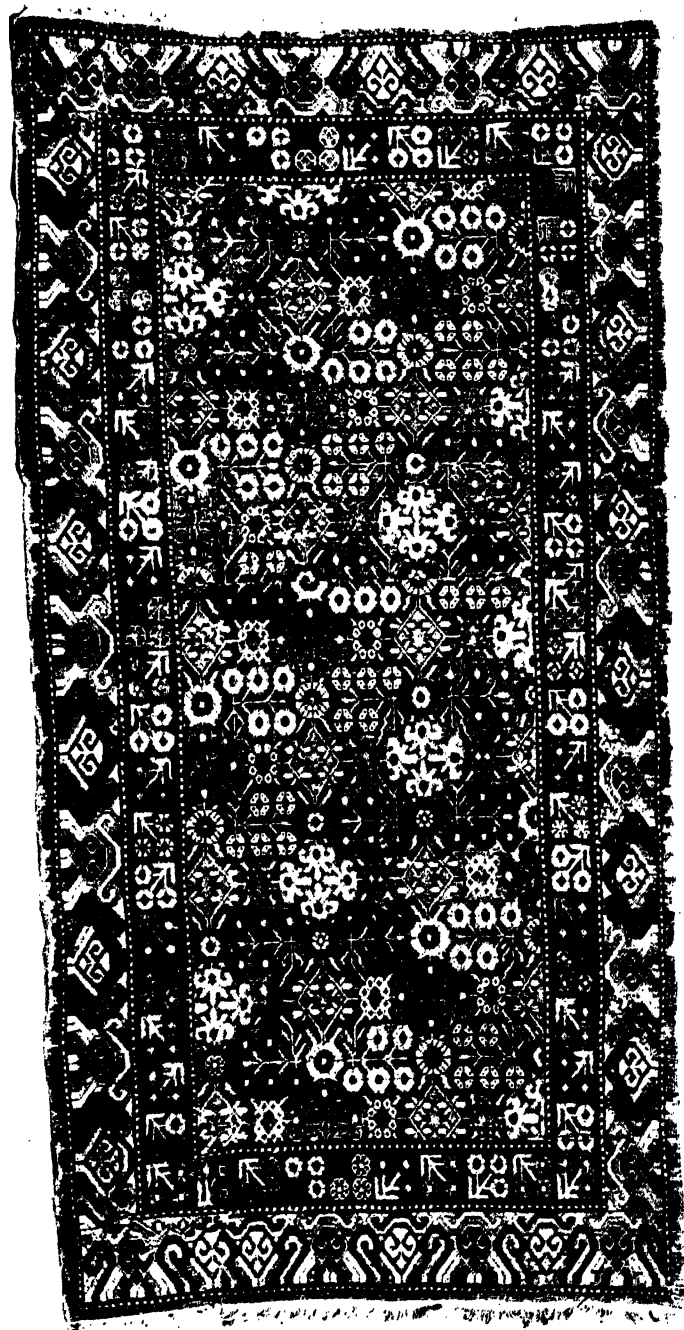


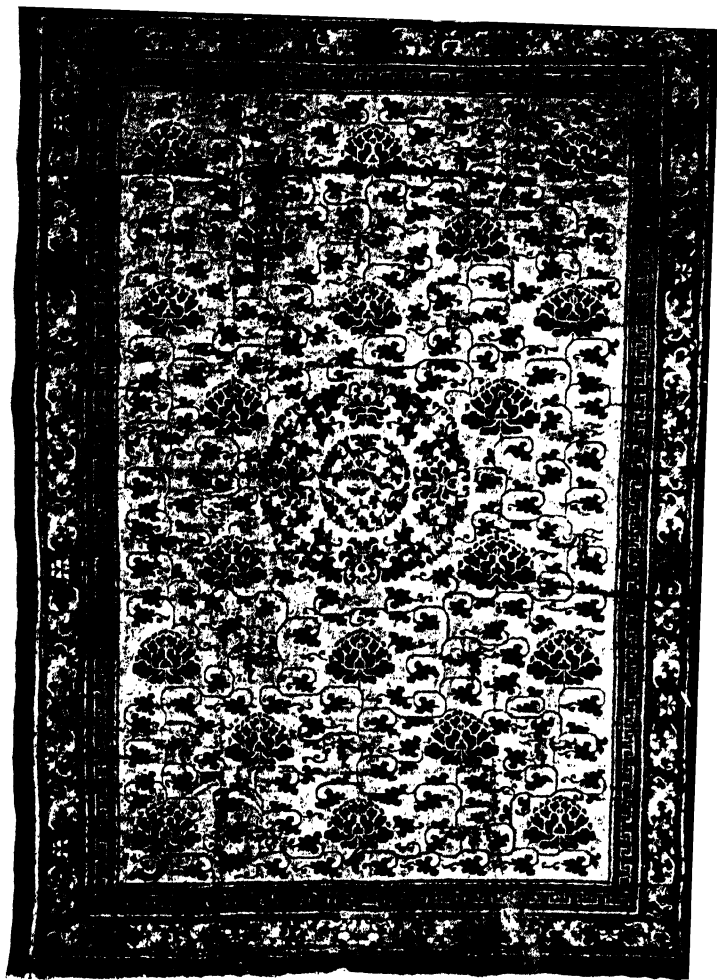
293. CARPET. Eastern Turkestan; probably 18th century (p. 35).



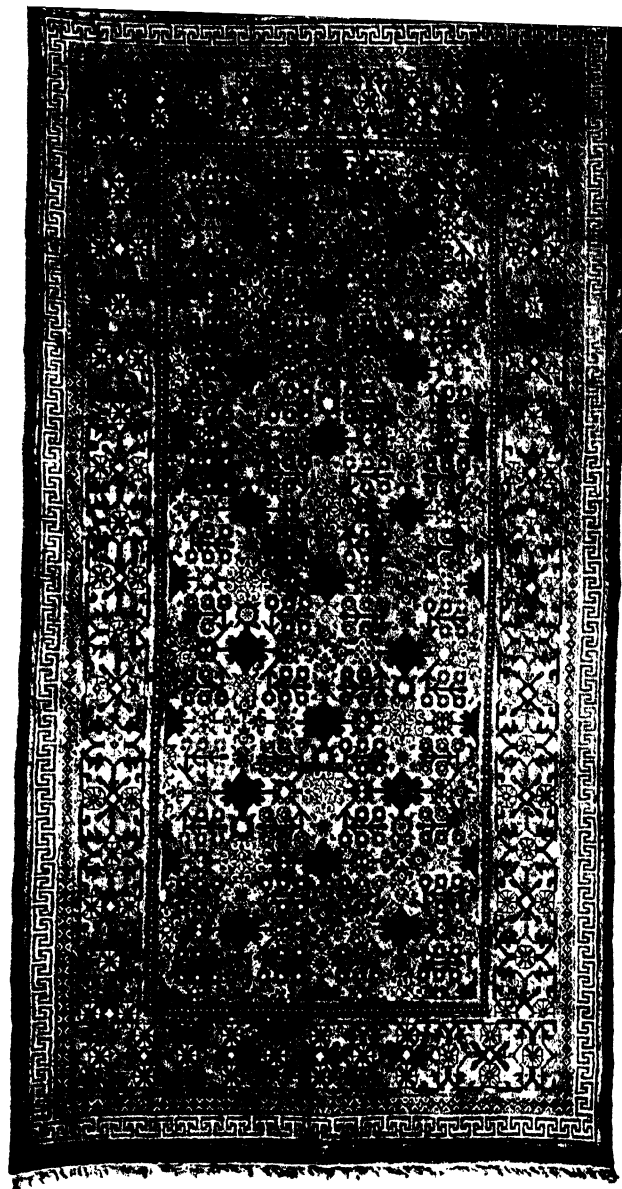


295. MAT. Eastern Turkestan; probably 19th century (p. 35).

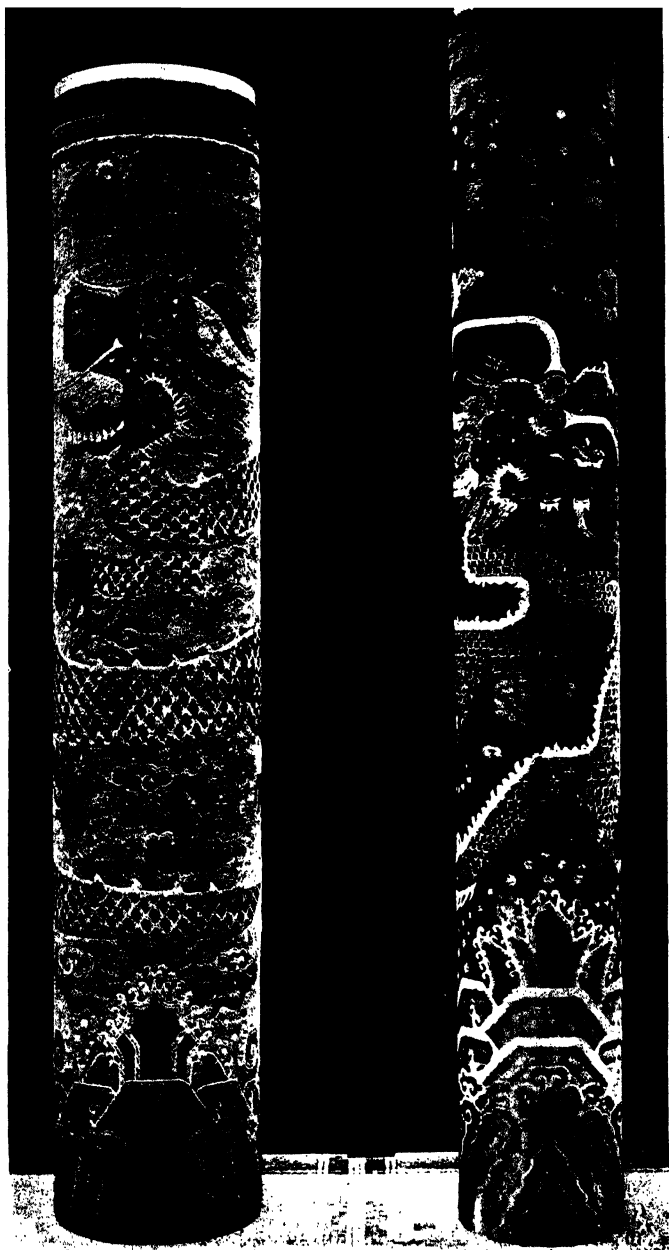




302. PILE CARPET. Chinese; probably 18th century (p. 37).



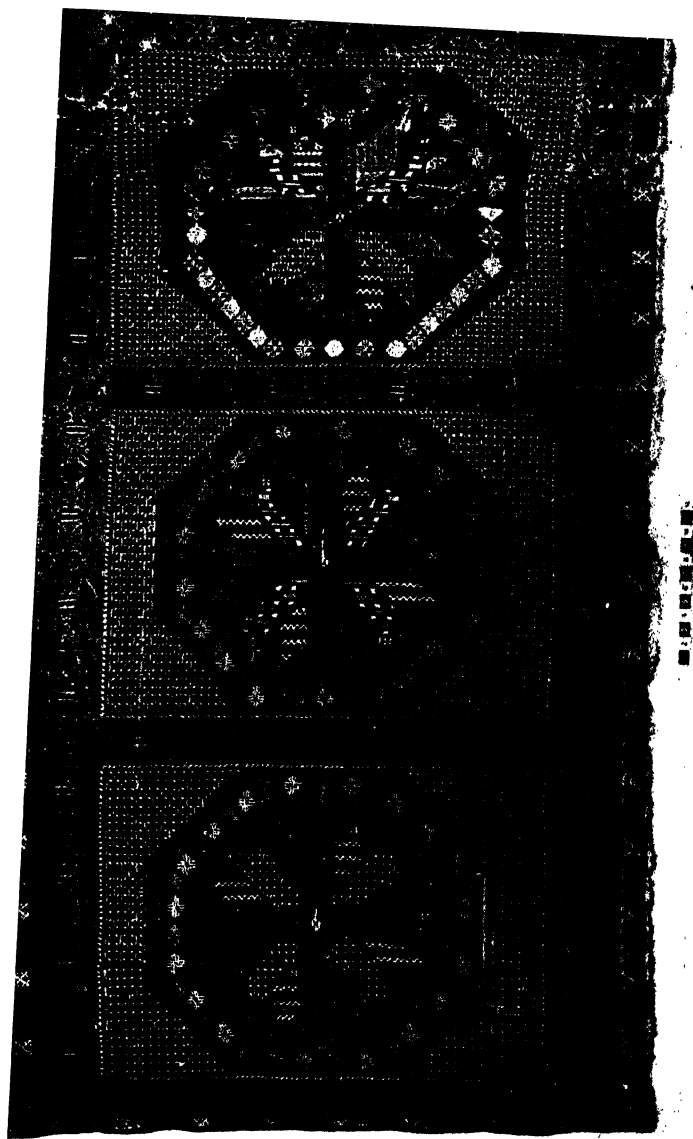
321. SILK PILE CARPET. Chinese; 19th century (p. 38).



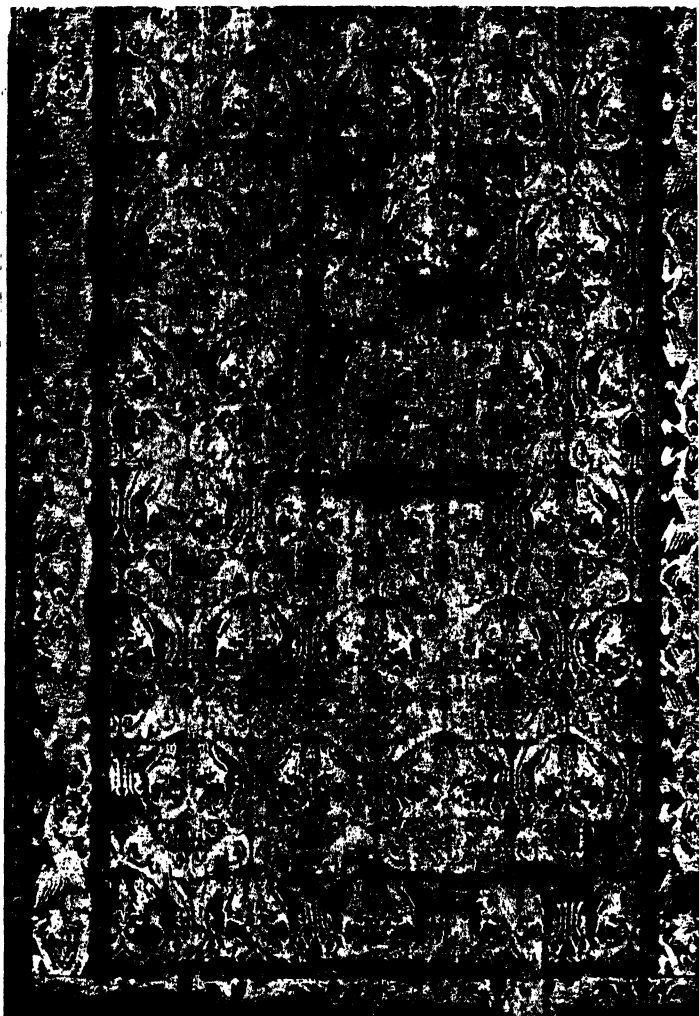
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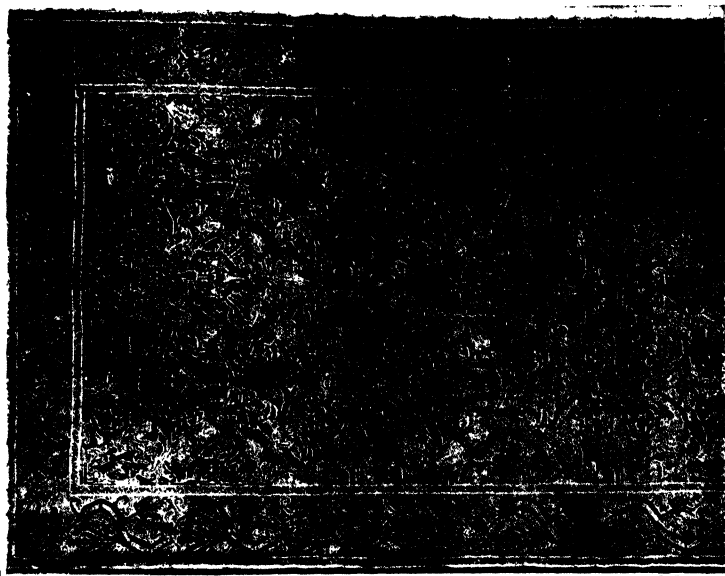
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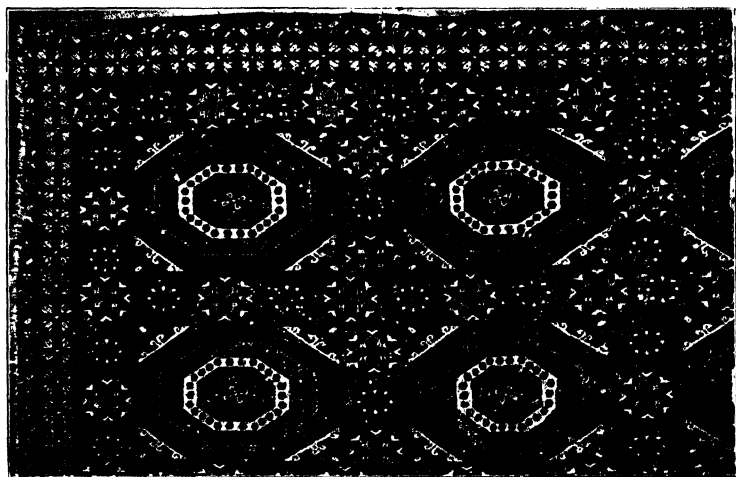
335. PILE CARPET. Spanish; 15th century (p. 40).



336. PILE CARPET (detail). Spanish; 15th century (p. 40).

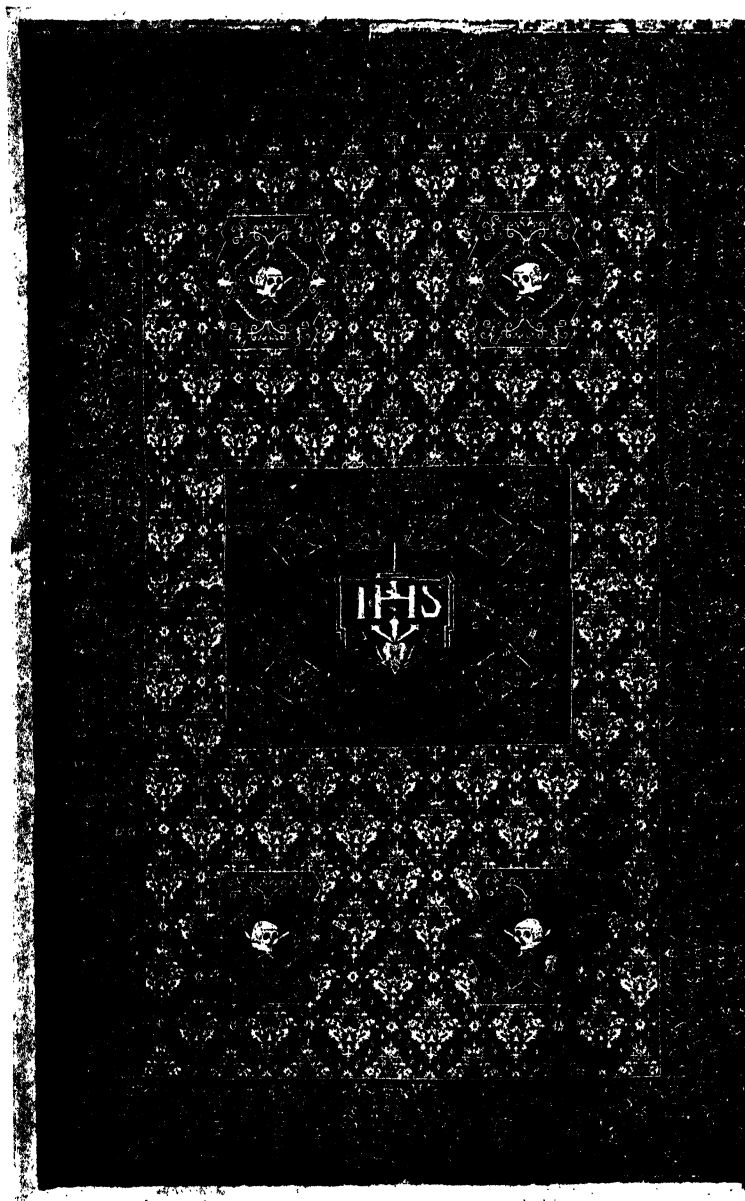


340. PILE CARPET (detail). Spanish; 16th century (p. 40).

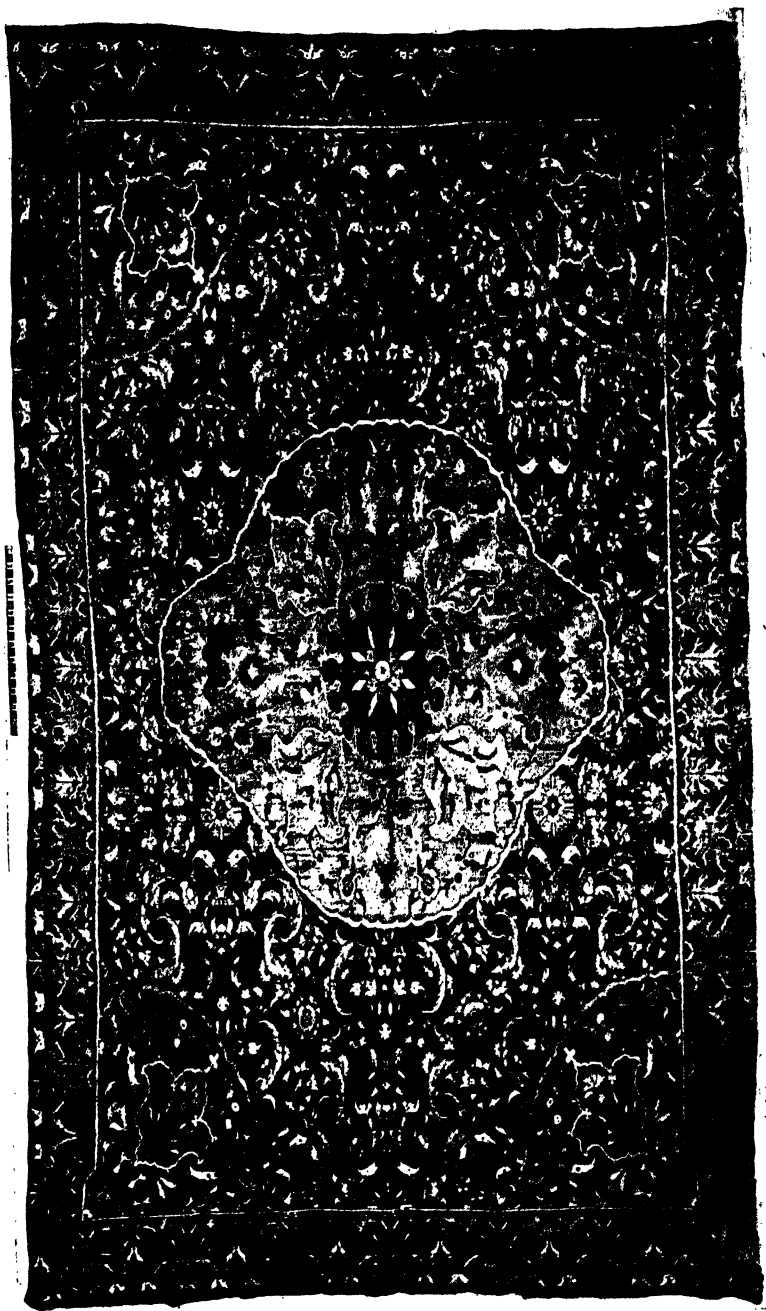


345. PILE CARPET (detail). Spanish; latter half of 16th century (p. 41).

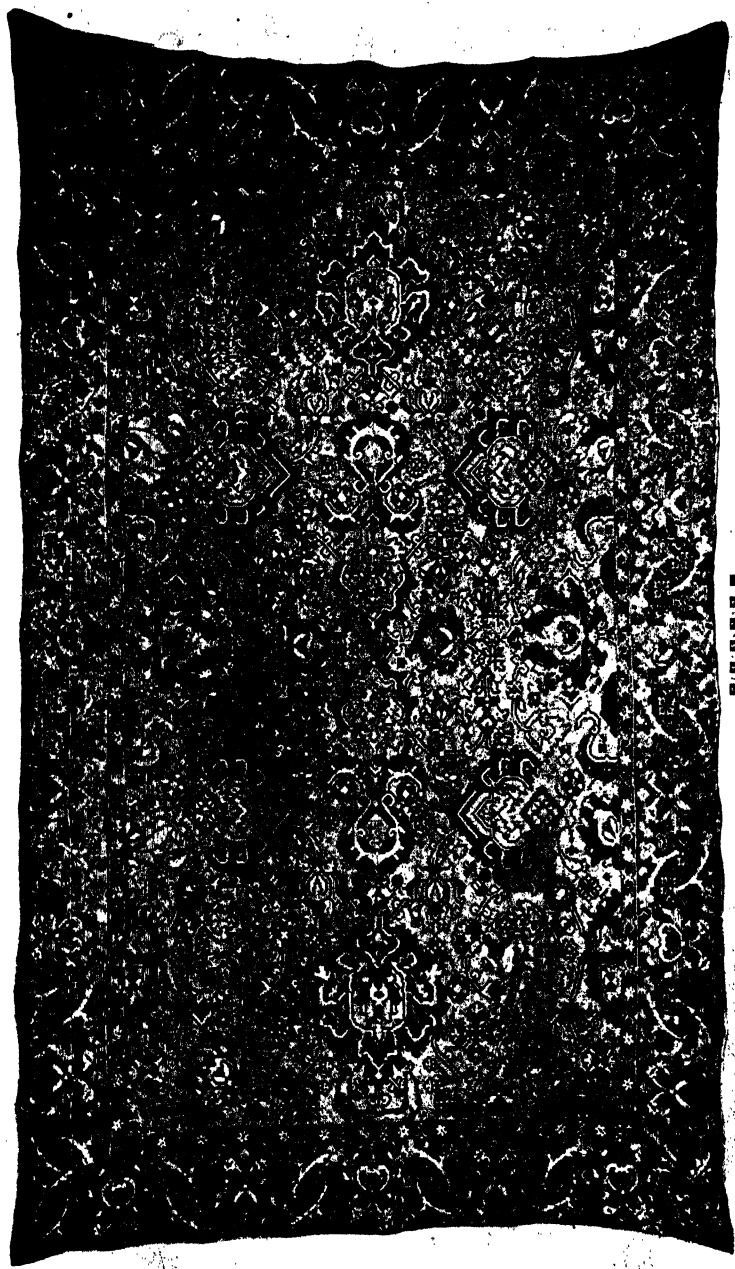




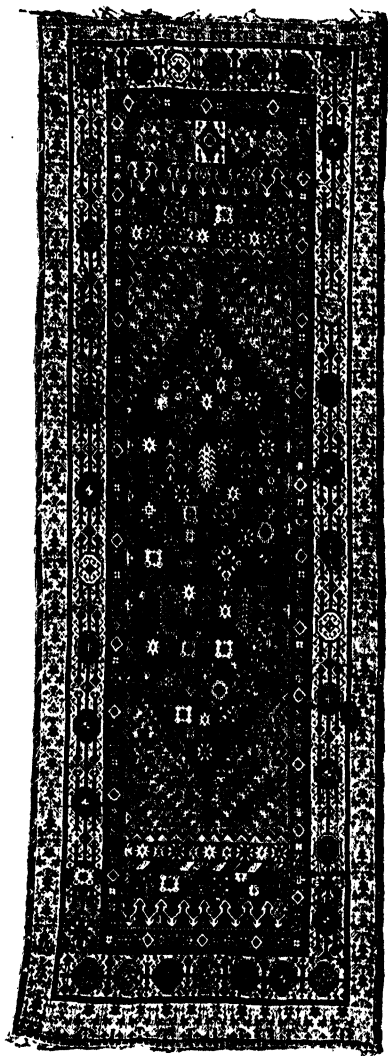
341. PILE CARPET. Spanish; 16th century (p. 40)



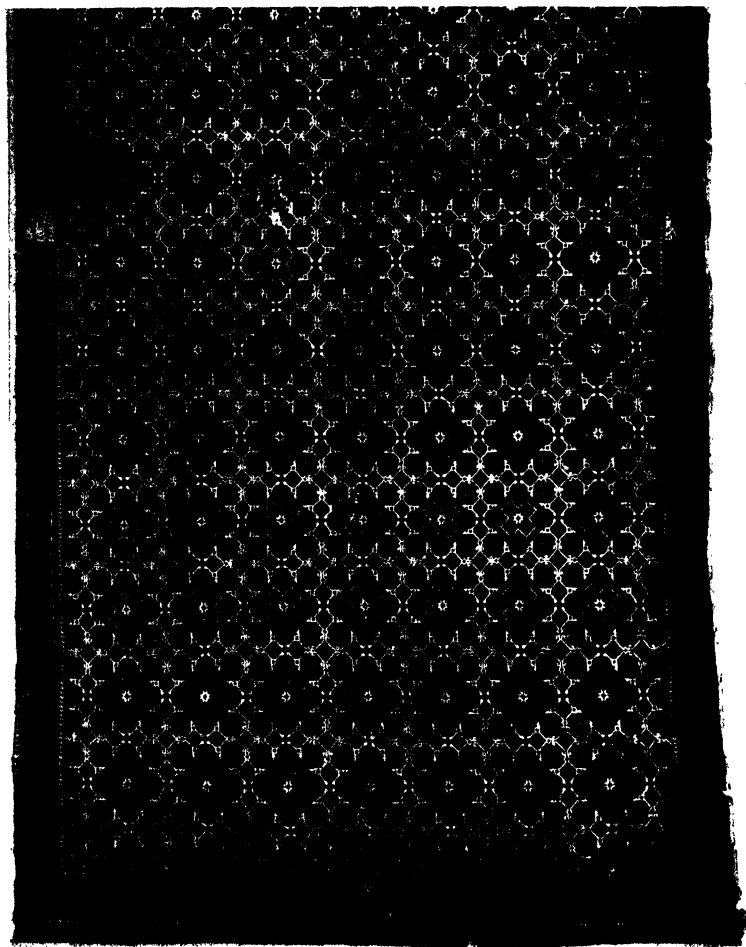
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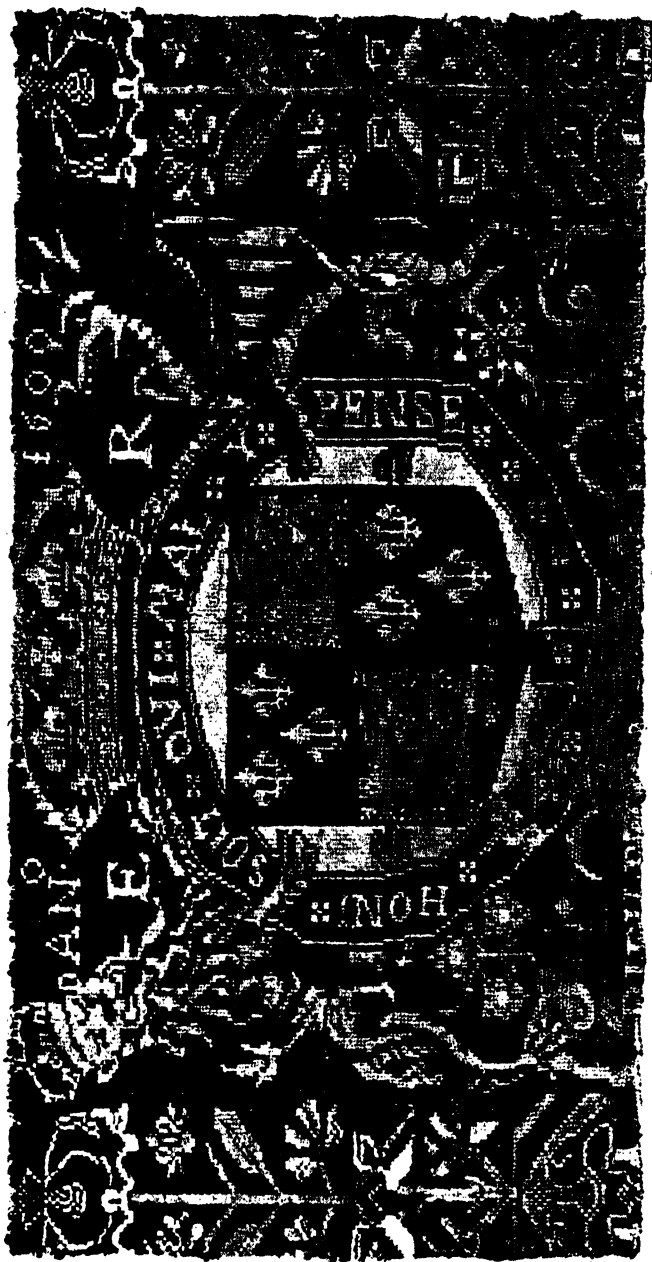
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